

SEVEN DAYS

ROUGH LANDING

How has Pittsburgh fared since its base closed?

PAGE 14

issue Adirondack

LOG JAMMIN'

Winnabe woodsmen wield axes

PAGE 20

DOWN A LAZY RIVER

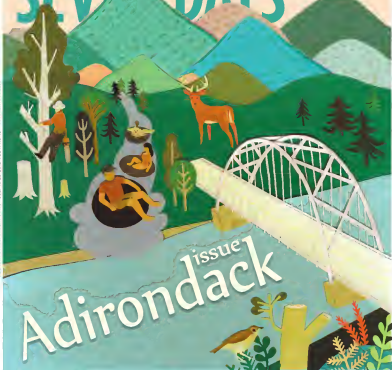
Ken Picard finds his inner tube

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OLD AND ODD

Strange antiques in the AdK

PAGE 34



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THU 8/16-GONDOY JUNKIES
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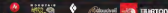
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7 FEEDback READER REACTION TO RECENT ARTICLES

BAD SMELL

Your paper stinks! I don't read the contents but the various links you use in printing the paper. My wife and I have to air it out, scrub by section, for a few days before we can tolerate its odor. Can anything be done about the awful odor of the paper? Let's hope an FB. This because noticeable a few weeks ago. What went wrong?

Arac and Lucian Boygan
BURLINGTON

Publisher's Note: Neither Upper Valley Press, which prints Seven Days, nor any of its printing partners have made any changes that would have altered the smell of the finished product. Upper Valley is using the same old vendors, press lin and paper manufacturers that they have been using for quite some time. According to Sandy Webb, the customer service supervisor there, no other customers have reported other "odors on papers."

OFF WITH THEIR HEADS

Since it seems unlikely that those who support mandatory helmet use and those, like Sen. Ives, who oppose it, will ever agree, I suggest a modest compromise: We can repeal the helmet law, and pass its place legislation that provides that anyone injured in a motorcycle accident while not wearing a helmet cannot receive any insurance compensation for the

accident, nor any government-supported health services for treatment or rehabilitation required for the injuries, including medical services.

This would also be true of any lawsuit's benefits in case of a faulty Thru, in a simple piece of legislation, we can protect the rights of those who do not wish to wear helmets, while protecting the rest of the populace from bearing the costs of that decision. No doubt there will be some cases in which helmets will be deemed after an accident to avoid these consequences, but the fact is that those who would burden their fellow citizens with the greatest expense will, on the whole, be in no shape to resist out and grab that hat.

Corina Brown
MONTPELIER

SEEING IS BELIEVING

Your recent article about our downtown surveillance equipment in Winooski ("Eyes on the Sky" July 30) was nearly the funniest thing I've ever read about the Winooski Police Department and our photographer: Chief Steve McQueen. While the chief was posing for his picture in front of the computer monitor (note to criminals: have they any? and boasting about eliminating disturbances in our downtown, the DEA was busy busting up a huge drug and gambling operation just up the street.

TIM HEWITSON



It forecasts some of us taxpayers how you can flagrantly buy hard drugs at a local bar while your \$12 million police department — 28 percent of the municipal taxes in Winona, which are the highest in Chittenden County — manages to not use, here or elsewhere. Thanks for the article so we have some clarity. They are too busy watching videos of skateboarders.

Joan Harrington
with John

RADDOGS 'R' US

As a wildlife rehabilitator, and someone who has lived with raccoons — and cats — all her life, I was truly disappointed in the article "Raccoon's Revenge" (June 27). Instead of resolving an acceptable solution for all concerned (including the raccoon), the challenges of dealing with a "nuisance" animal only resulted in a lot of human fear and intolerance not to mention Raccoon's unnecessary demise.

Engaging, curious, witty and intelligent, raccoons will always be part of the natural urban and rural landscape. Killing them solves nothing, as removing one animal will only create a void, soon to be filled by the next newcomer. Hiring "pest" control agencies is inhumane. When trapped, many of these animals are left to die of heatstroke, dehydration and starvation.

What homeowners need to do is buckle down and do some hard work, repairing their buildings properly, and cutting tree branches at least six feet from structures. Of course, keeping fluffily infest indoors and keeping curflap doors at night is paramount. Garbage cans can be locked in garages and sheds, and lids can be wired closed, if that makes sense.

Most importantly, we need to understand that raccoons have a lot in common with us. They are not monsters, but merely opportunists trying to survive.

Jarrett Slack
BOWDOEN, MAINTAINING CALM

"N" IS FOR "NEIGHBORHOOD"

It was clear to neighbors throughout the permitting process that "adaptive reuse" was a euphemism, a pretext for block busting. ["Weenbergs' Condo Project Not the First Start-Some Neighbors Were Expecting," July 4]. And somehow in the development process, large developers are clothed with unknown deference by the planning bureaucracy, while individual homeowners are subjected to minuscule scrutiny and resistance for even the simplest movement. The Harvard Group knew the law well, it just doesn't seem to have understood the

principle. As for the "N" word — NIMBY. When your neighborhood is under attack by inappropriate development, what you need from other residents of the city is not shyness but solidarity.

Louise Maranda, Licensed
Social Worker

SOUTHERN EXPOSURE

Thanks for including southern Vermont in your coverage of what's going on in our awesome state ["That's of Things to Come," June 13]. Not only is Putney to be the home of the newest community-supported restaurant, it's also the home of Sandglass Theatre, which is presenting its international puppet festival this September, and is not to be missed! Now, if we could only get you to distribute Seven Days down here...

Kirk Sullivan
FULTON

SUICIDE BY TASER?

[Re "Theodore Taser Death Highlights Need for More Mobile Mental-Health Crisis Teams," July 4] The recent controversy regarding a suicidal young man being killed by a Taser has me wondering if anyone else can see the irony in this? I mean, really, he was suicidal. The police shot him. So is this considered *suicide* or *suicide*?

Barbara L. Machia
EFL, BOSTON

NO LOVE FOR PUPPY MILLS

In Vermont, how can we even conceive of not signing these two pieces of legislation to protect the rights of animals? [Statehouse Leaves Animal Welfare Advocates Out in the Cold," June 27] Puppy mills should be outlawed altogether, but at the very least need to be monitored closely.

Katy Mitchell
k.mitchell@ucl.ac.uk

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ELI A DOG 10PM / ELI COTTON 10PM

FRI 7:30 THE MAMMALS 8PM

MON 8:00 ERIN HAMPS AND THE DASH-STRANGERS 8PM
ELI HOGG 11PM

TUE 8:00 CRAIG MITCHELL 8PM

WED 8:00 SUEY TACKENBERG 10PM / ELI HOGG, AND
ADAM COLE GROUP 8PM

THU 8:00 ELI HOGG 10PM / ELI A DOG 8PM

FRI 8:00 AMERICA BOONBORN PROJECT 8PM

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[illegible]

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VIDEO

Sketch in Vermont: Ken Leslie's vivid *Drama Cycle*. Artist Ken Leslie is painting a 340-ft-long panorama of his mother's life over the course of a year. Ken Leslie began sketching sketches to the top of the Grand Canyon to sketch his work.



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A man with short brown hair and a slight beard is smiling at the camera. He is holding a large, rounded wine glass filled with white wine. The background is a wine cellar with wooden shelves filled with many bottles of wine. The lighting is warm and focused on the man.

For the past 10 years, we've had an annual Garage Sale. Part of it is fundraising for a local nonprofit: Cheese Traders matches customer donations up to \$3000. It's our opportunity to make a meaningful local difference. This year, we raised more than \$7000 for VSO Symphony Kids, all thanks to our customers!

It was also the first time we advertised the Garage Sale in *Seven Days*. We were thrilled with the ad design and placement, and Michelle was just tremendous! Our *Seven Days* ad helped Cheese Traders achieve the highest Garage Sale customer count to date.

We love seeing wine and cheese enthusiasts come in with our *Seven Days* ads in hand, asking about our cheese and wine bargains. It's been great!

We also love *Seven Days* for employment opportunities and are often overwhelmed with the talent, quality and quantity of applications we receive.

STEFAN BACHOFEN
Cheese Traders and Wine Sellers,
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MUST SEE, MUST DO THIS WEEK

COMPILED BY CAROLYN FOX

SATURDAY 21 & SUNDAY 22

Oh, Buoy

Ready to rock the boat? Lambdubbers take to the lake at this week-end's **Swish Boat Festival**, a maritime celebration complete with live music, (sophisticated) cocktails, the 300-ft-Lake Champlain Challenge Race and Sunday's always-amazing Kids Quilt Tape Regatta. Finger food and/or smooth sailing.

SEE CALENDAR LISTING ON PAGE 48

FRIDAY 20-SUNDAY 22

Under the Sun

No matter the weather, spirits are always sunny at **SolarFest**. This month's annual, it's powerful energy and arts fair. Ruled by "the power of positive energy," the sustainable showcase includes energy education, physical comedy, storytelling and theater as the woods — plus music, both by the likes of the Wood Brothers and Tugolo Lee-Bukale & Jeremy Jones.

SEE MUSIC SPOTLIGHT ON PAGE 47

4
TUESDAY 24

Guitar Hero

The Northwest Kingdom may as well be Music City this week, when **Nashville's** Rock Barbecue — "a guitar superstar that has five people have heard of" as *Rolling Stone* *Guitar Magazine* — will highlight the 10th anniversary of **Burnin' Heels from Greenhouse**. Known for their dazzling ensemble interplay, the foursome perform acoustic originals.

SEE CALENDAR LISTING ON PAGE 48

5
SUNDAY 22

Bringing the Heat

Regimented by details and laser discipline, **Lacey Smith & Her Hot Hot Hot** still let **Lakers** wind to the finish and S&S, with swinging standards from Billie Holiday, Duke Ellington and Count Basie. And, according to the season globe the right place ensemble sounds "as tight as the legendary invasions they choose to emulate."

SEE CALENDAR LISTING ON PAGE 49

6
ONGOING

Artful Encore

Curated by Burlington artist M. David Powell, **"They Are As Heavens to Joseph Carroll"** from the African-american painter's groundbreaking portfolio. Through the work of 10 Post-England artists, the group exhibit artwork currently making impact on contemporary art. Take a look in Rochester's Big Power Gallery through July 29.

SEE ART REVIEW ON PAGE 42

7
FRIDAY 20-SUNDAY 22

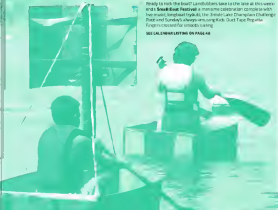
Peak Programming

Maybe it's just a power of a name, but the lineup at **the Precipice** — a three-day music fest at the historic Carver — per **Giddy Maels** has the look. Four stages host nearly 50 acts, including headliners such as Kat Knight & the Indestructible Soul Band, the Lingua Cantans, the Vibe Folksters and Lucia Marie.

SEE CALENDAR LISTING ON PAGE 47

everything else...

| | |
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2
THURSDAY 19-SATURDAY 21
Royal Flush

Headed south in breezy St. England, cards prep out in Shakespeare's **Henry IV, Part 1**, a tale of high politics and intrigue, which growing class is corner. Under the stars, up to the challenge of this role had initial play, relayed to these parts. **Lamb Theatre** begins it, a rollicking power to the story, history of wild prince Hal.

SEE THEATRE LISTING ON PAGE 46

Spending Like a Brock Star



On one thing was clear after Monday's campaign finance reporting ended last Nov. 6: **SEN. RANDY BROCK** (D-Freelance) doesn't really believe in his campaign to unseat Democratic Gov. **PETER FINE**.

So much so, the duke dropped \$300,000 of his own hot into his campaign war chest.

More significant than what Brock raised, however, is how much he's spent. Since his last campaign expense last December, Brock has burned through \$262,159. That's \$24,973 more than he's raised from people not named Beverly Brook.

Put another way, Brock has spent \$205,186 more in six months than Shumlin spent on a year and a half. This again, not everybody's got the entire state-government apparatus pushing his message on the taxpayer dime!

So what'd Brock buy in the campaign state? Two weeks of commercials and a crapload of consulting services. Price tag? \$245,000.

In May, Brock dished out \$25,000 to Ohio-based Strategy Group for Media to produce a series of television, radio and online ads. Later that month, he paid the company \$90,000 to put the biographical campaign on air for two weeks.

So how'd that work out for Brock? "Believe it, have gotten results. One of the things that's been critical during this campaign is to introduce myself to the electorate. Gov. Shumlin has not had to do that," Brock says, adding that internal polling conducted before and after the media push shows the bite he helped "lose the gap." (A Caulfield State College poll in May had Shumlin ahead 50 to 20.)

By how much? He wouldn't say. In addition to the ad buys, Brock paid San Francisco-based consultant **BOB WICKERT** firm \$44,000. According to another Brock consultant, **DAVID JOHNSON**, Brock paid Wilcox a \$5,000 monthly retainer — and \$10,000 fees for research, strategy and polling services.

Johnson himself took home checks totaling \$60,000. A mere \$48,000 went to her: \$6,000 a month, fundraising retainer, she says. The rest was reimbursement for expenses she incurred.

Lastly, Brock paid the Indiana-based Prosper Group Corporation \$12,500 for online services and Westminster, DC-based Complete Campaigns \$2750 for fundraising software.

With all that money headed out the door and not much coming in, is the

self-funding Republican being taken for a ride?

"People can suggest what they want," Brock says. "I'm getting value from who I'm dealing with."

Meanwhile, Shumlin's expense report is no light, it almost makes you believe the guy when he says he's too focused on his job to campaign for reelection. Ah, nothing says value like incumbency.

Shumlin dished out just \$2,664 to a trio of out-of-state consultants and another \$3,600 to Thomas Advisors — the Burlington consulting shop founded by Vermont Democratic Party chairman **JOHN MORGAN** and VTD consultant **SELWYN HUBER-DALL**. His only paid staffer? Finance director **BRUCE WATKINS**, who took home his first \$204 paycheck this month.

Anyone else helping the gov get reelected? Just a handful of committed volunteers with day jobs on the fifth floor of the Parthenon Office Building.

Shunning the Money

By just about every metric — aside from self-funding — Shumlin dominated Brock in the fundraising game.

Overall, Shumlin took in \$679,512 in contributions, compared with Brock's \$29,296 in contributions and self-funds. Shumlin raised \$1,000 or more from 212 contributors, while Brock took the same from 81. Of those, 125 raised out with \$2,000 contributions to Shumlin; just 29 did so for Brock.

The upside for Brock, none to grow. For a populist Democrat who bemoans the influence of corporate money in politics, Shumlin counts 13 companies — more than half of them from outside Vermont — as contributors. Together, they gave the gov \$77,513. One-based Scotts Miracle-Gro Company and a Flem, Texas-based Rent-A-Center each gave Shumlin two grand.

"Clearly because now he's an incumbent, he does a lot of traveling for the [Democratic Governors Association] and [National Governors Association], so I would say his contacts out of state have broadened as a result," Wolfing explains.

In the now-wild-energy sector, the governor closed up. His took in at least \$12,000 of green from wind, solar, biomass and hydro companies — not to mention another \$3,000 contribution from the Vermont Renewable Energy PAC. Old pal **BOB MATHIASON** gave

\$20,000 of his own money — plus another \$4,000 through two of his companies.

Shumlin even managed to grab some Mickey Mouse money. Warner Walk Disney Company CEO **MICHAEL WEISS** and four family members with Beverly Hills addresses pooled up a collective \$7,000 for the gov. Now that's just goofy.

Earlier wasn't the only out-of-state spender to Shumlin. At least 145 non-Vermonters gave more than \$100 to his campaign. Brock took contributions from 45 outsiders, the majority of whom hail from Florida, where Brock owns a second home and held a leadership position.

Despite his free-market rhetoric, Brock didn't do so bad with the capitol. He counts only 14 companies as RFPs. Together, they gave him just \$12,700. Brock also raised \$8,000 from three health care PACs representing radiologists, physicians and hospitals.

Shumlin, on the other hand, raised \$66,250 from PACs and other advocacy groups. Most of that cash came from unions. The Service Employees International Union — which has no members in Vermont but recently committed \$100,000 to buy ads in support of Shumlin's single-payer health care plan — gave him \$12,000. The International Association of Fire Fighters forked over \$6,000. The gov also took money from corporate PACs, including \$6,000 from Coca-Cola and \$3,000 from Williams-based Fluor Industries. And he raised \$2,000 each from Montpelier-based lobbying firms Straton & Neumann and K&B Partners. RFPs-affiliated PAC chipped in another \$800.

Why? Shumlin's sowing money from corporations, lobbyists and PACs?

"The governor is great to receive support from businesses and labor groups alike, in Vermont and outside of Vermont," Wolfing said in a statement. Such groups, she says, understand that Shumlin's "focused on creating jobs" and improving the economy.

Of course, the gov's gotta save his own job first.

The \$300,000 Question

Brock's sustained contribution to himself could be read a number of ways: commitment, desperation or just plain doing what's necessary.

"The governor has very little name recognition. As a challenger, I did not — even though I've held assistant secretary of the former state auditor says,

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"As a first-time candidate, Gov. Sherrin loaned himself a significant amount of money, and I've been the same."

Indeed, Sherrin and his family donated \$300,025 to his 2010 gubernatorial campaign — \$279,000 of which came from his own, deep pockets.

Both men clearly have money to burn — if burning is in order — but how much? Vermont Press Bureau reporter **PETE HERRINGFIELD** wrote in May that Brook, a retired executive vice president of Fidelity Investments, has a net worth of \$6 million. Sherrin did not provide the Press Bureau with an updated financial report, but a 2010 disclosure pegged his net worth at \$10 million — including 17 properties.

So will the 2012 governor's race turn out to be a \$10-million, millionaire matchup?

Not likely. We'll say the incumbent has no plans to donate to his own campaign, while Brook says his capacity to give is already stretched.

"I've done my financial disclosure, and I think it should be obvious to anyone who looks at it that I love investments, too," says Brook, who gave \$50,000 and \$18,000 to two campaigns for state auditor in 2004 and 2006, respectively. He added that he hopes his own investment will "influence" others to donate as well.

Would he rule out adding to the \$10,000 he gave himself in May and the \$20,000 he gave himself last Thursday?

"It's not going to speculate about what I may or may not do," he says. "I'm out going to rule it out, but I don't think it's likely. A lot of it depends on what Gov. Sherrin does."

Then again, back in December, Brook said **MUCHY BENDIS** at the Burlington Press Press he didn't expect to give anything to his own campaign.

"I believe there are enough people who know me and support me and ought to be willing to invest in my campaign," he said at the time. "I don't own a wallet that I'm trying to buy my way in an election."

Talk about a wallet-fap.

Congressmen United

Sen. **CHARLES SCHUMER** (D-VT) and Rep. **PETER HERRINGFIELD** (D-VT) are so fed up with the influence of money in politics that the two are raising as much money as they possibly can to make sure they're

still around next term to get money out of politics.

Wait, what?

As we reported on **Blitz**, Seven Days' staffing Sanders and Welch posted some pretty healthy second-quarter fundraising figures that stretched. The senator's second quarter took in \$847,200 in the last three months, pushing his six-year election cycle total up to \$6.1 million — 92 percent of which came from out of state.

For his part, Welch raised \$338,637 last quarter — 59 percent of which came from PACs — leaving him with \$1.25 million in the bank.

The two incumbents' three top-level challengers, meanwhile, raised no more than combined \$20,000.

Sen. **PATRICK LEAHY**, Vermont's third longest in Washington, is not up for reelection this year. But in his last run against little-known Republican Sen. **ARMSTRONG**, he raised \$4.6 million — 31 percent of which came from PACs. As of April, he had \$1.6 million tucked under the mattress for 2006.

Asked why they felt the need to raise such serious cash against piddling opponents, spokesmen for Sanders and Welch cite the pernicious impact of the Supreme Court's *Citizens United* decision on the political playing field.

Until Congress reforms the campaign finance system, Welch spokesman **CHRISTOPHER** says, Welch "will continue to make the resources necessary to wage a competitive campaign."

Says Sanders' finance director **ANDREW**, "Bernie's not going to be caught in a position where he's not prepared to respond in the possible event that a **RAVENS** group could come in and spend in kind."

What kind of populist congressman itching to raise dough would waste a lot of a hypocrite's life that?

(Disclosure: Paul Webster worked as Peter Welch's communications director from November 2008 to March 2011.)

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After the Air Guard: Plattsburgh's 1995 Base Closing May Be Instructive for Burlington

BY KEVIN J. KELLEY

Perhaps the strongest argument in favor of leaving the F-35 at Burlington's airport is a negative one: Vermont Adjutant General Michael Debra has warned that the Vermont Air National Guard station may close if the Air Force doesn't select Burlington as a new home for the stealth fighter jet, taking as many as 400 jobs with it.

At a recent meeting, Burlington City Councilor Vince Dobos (D-Ward 7) suggested that in the event the Air Guard facility goes away, the Burlington area could suffer as severely as Plattsburgh, NY, did after its Air Force base closed in 1995. The economic impact on the Lake City was so calamitous, Dobos suggested, that Plattsburgh now "can't afford to buy rock salt."

So how bad off is Plattsburgh today, 17 years after the base's closure killed off 10,000 civilian jobs?

Not too bad at all, according to several current and former local officials.

Although the Plattsburgh area's unemployment rate of 9.6 percent is more than double Burlington's, "we've recovered all the jobs that were lost," says Mayor Donald Kasprzak. It took a while, he contends, but private businesses, government agencies and real housing complexes now occupy all but a few of the 195 parcels of land into which the sprawling base was divided.

"In terms of economic redevelopment, it's been pretty explosive for a relatively remote part of the country," adds Clyde Rahalson, a contractor who was serving as Plattsburgh's mayor at the time of the unexpected closure.

Herb Carpenter, 78, a former Plattsburgh police chief and head of the first or last redevelopment agency goes even further. "Our failure to retain the base was the best thing that happened to Plattsburgh in my lifetime," Carpenter says, noting that putting an ex-military property into private hands pumped "millions and millions of dollars" into Plattsburgh town and city coffers.

Others are not so positive in their assessments. Plattsburgh's population plummeted in the late 1990s — largely as a result of the base closure — and still has not returned to where it was when the base was home to 10,000 military personnel, notes David Farnsworth, an engineer

who worked for the Air Force's base-conversion agency. The city counted 31,575 residents in mid-1990, 10 years later, the total had dropped to 18,622, and as of July 2011, the population stood at 18,949. Diversity diminished, as well. Kasprzak points out, His sons (taller black and brown faces) can be seen in the city since the base was shut down.

"It was a very difficult experience for the community," Farnsworth says in reference to the first few years after the base shutdown. "Plattsburgh took a real economic beating."

Rahalson, who now serves as mayor of the village of Saranac Lake, NY, cautions that he doesn't mean to suggest

OUR FAILURE TO RETAIN
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PLATTSBURGH
IN MY LIFETIME
HERB CARPENTER

ADK

Plattsburgh benefited from the shutdown. "I'm not saying we're better off now than then," he says. "We're doing OK, but I wish we still had the base."

Everybody agrees that recovery was slow and painful from when Rahalson describes as "a massive body blow." Initial delighting compounded the widespread anger, despair and despair in the aftermath of the base closing, says current mayor Kasprzak, who served as the city council in the years just prior to the shutdown. "Many businesses were devastated," he remembers. "Several of them closed."

A sense of desperation gripped the community in the mid-'90s, leading it to try a rather optimistic initiative. In 1995, the Vermont bond fund issued an air base runway for a three-day rock concert. More than 100,000 people attended the "Clifford Hall," which pumped an estimated \$18 million into the local economy. But it was a one-off affair that some locals considered and strongly opposed repeating.

Initially, the psychological effects of the closure proved as destabilizing to Plattsburgh as the economic damage, observes Rahalson, whose father and grandfather worked at the base. "We lost our identity as a military town," he says.

One Battle After Another

Plattsburgh remains proud of its military history, as evidenced by the jumpstart business seeking the biorenewal of the War of 1812 The Battlefield.

Plattsburgh, fought on Lake Champlain in 1814, resulted in the decisive defeat of British forces. And a military compound that took shape in the city in the following decades figures prominently in the story of the Strategic Air Command base that was established in 1953.

Ball is referred to by local elders as the "old base," the U.S. Civil — as it's officially known — looks like a smaller version of Fort Ethan Allen in Colchester. Scarcely brick houses formerly occupied by Air Force officers ring an oval-shaped green. The old base was integrally associated with the "new base" that was built on 5,000 acres, mostly outside the city limits but still within the larger town of Plattsburgh.

Most residents opposed at the Air Force's decision to base B-47 bombers and F-4A fighter jets in Plattsburgh, but a substantial number opposed the coming of advanced military aircraft. Resistance centered on the looming shutdown of "Champlain College," which would be evicted from the Oval as part of the deal with the Air Force.

The local chamber of commerce objected to the loss of some 200 jobs at the college, which had been established in 1914 but had backers prevailed. The school closed in 1955, its students were dispersed throughout the State University of New York system, and a few months later Burlington Business College claimed the name that would otherwise have died along with the Plattsburgh institution.

Some of the base's immediate neighbors remained unhappy about its operation throughout its 40-year life span. "There was a percentage of people on the flight line that had legitimate complaints



AIR GUARD 1978

Local matters

Air Guard

about the noise." Mayor Kasprisk says. The fighter planes could be indefinitely held on tarmac, or could the MC-330 Stratotankers that also flew out of Plattsburgh.

"But the community overall, because of our history, accepted the base," Kasprisk adds. And the pleasant charm of our residents also helped compensate for the disruptive roar of jets. Plattsburgh merchants made money from the base's presence, even though a lot of the transactions took place inside its fenced perimeter.

"The base was a small city unto itself," says Len MacCall, chief financial officer of the Plattsburgh Airbase Redevelopment Corporation (PARC). It had its own hospital, shops, restaurants, golf course, bowling alleys, gyms and hundreds of housing units, she notes.

PLATTSBURGH TOOK A REAL ECONOMIC BEATING.

DAVID FARNSWORTH

The Burnside golf course, with its Afronick lodge-style clubhouse, remains in operation today, but almost all the other structures have been demolished. The 2.5 miles of runways are also still intact. A portion of them is now used by Plattsburgh International Airport, which opened in 2002, and by the Department of Homeland Security, which carries out surveillance flights.

A number of businesses also call the former base home now, including World Firearms & Optics, Pratt & Whitney Engine Services, Malina USA, a supplier of components to transportation manufacturers, and Bombardier, a maker of rail cars. "It developed into a home for Canadian transportation and equipment companies and their suppliers," Rabideau notes.

A retirement housing complex is also situated on the base, along with a private, 300-home residential development converted from old Air Force housing.

"The biggest coup was bringing on Bombardier," a couple of years after the base closed, Rabideau says. Although the 300 jobs created by the company were not situated on the former air base, its arrival in Plattsburgh lifted local morale considerably. And Bombardier did subsequently build an 80-million rail-car test facility on a portion of the base.

Many people involved in the redevelopment hoped to see another Bombardier-style "home run," author Maria Colvill reports in her 2004 book *Plong High Again*, which traces the history of the base and its transformations. But progress proved incremental. A long season of actual successes has taken PARC to the point where it now has only five part-time employees, no more than the 90 full-timers who were working for it 35 years ago. When the remaining 11 parcels are reoccupied, PARC will go out of business entirely, chief financial officer MacCall explains while seated at a desk in a suite of unoccupied offices.

Plattsburgh's Advice

Burlington is not Plattsburgh, of course, and the Air Guard station isn't nearby as it once was. Strategic Air Command base was it in peak, but there are some parallels, and officials stress the like as Vermont could draw lessons from Plattsburgh's experience.

Patience will be rewarded if the Burlington area does eventually take the headwinds of jobs associated with its Air Guard station, Mayor Kasprisk contends. "We don't make up for something like that overnight," he says.

Former redevelopment chief Casperman adds, "460 is a big number of jobs that you never want to lose, but Burlington is a very vital city I suspect you have the momentum and the promise to succeed."

Still, Casperman advises against rejecting the T-45. "You're got to make sacrifices to have something like that as a community, but the sacrifices are probably worthwhile," he says.

And if Burlington decides it doesn't want the F-35s, Plattsburgh will be happy

to host them, Mayor Kasprisk adds. He notes, however, that he's had no conversations with the Air Force about an alternate landing place in Plattsburgh, and says he considers such an option "highly unlikely." ☐

BTY'S LOSSES ARE PBG'S GAINS

BY KEVIN J. KELLEY

Plattsburgh Airport is enjoying its moment of glory as a direct competitor to Burlington International Airport (BTV).

Perkin Airline-based carrier recently started flying 12 times a week between Plattsburgh International Airport (PBG) and Boston.

Boston-bound fares of \$250 are available on the 34-seat jetliner to prices as low as \$149. The airline had previously been operated by Cape Air. A Perkin spokesman would not say how far the flight would take, but the Air PBG manager Christopher Kemp says the service is popular.

And that's just PBG's most backing. Boston-bound fares are available either by Thursday or the day after. The fare is \$149. Cape Air recently added a fourth flight to Boston from Burlington and Burlington to Boston. The airline would be offered in summer only. PBG's availability takes a direct connection to BTV.

Perkin's plan can take back to BTV. Burlington's Burlington International Airport (BTV) is a direct competitor to PBG. The airline's schedule is to only nonstop service to Florida in November following, which is a seasonal decision to end its fly-in between BTV and PBG.

Gene Richards, assistant last week to BTV's vice president of customer service, said he would like to see more service to PBG. "We're looking at a point in time," Richards says. "We're looking at a point in time." Richards says he would like to see more service to PBG. "We're looking at a point in time," Richards says. "We're looking at a point in time."

The big reason government underfunding Airlines choose to fly out of small airports such as those in Plattsburgh that land in take, such as Logan International Airport, because they provide no subsidies through the federal Aviation Administration's Airport Air Service program. Perkin, for example, is being paid \$2.6 million this year for operating the PBG-Boston route. The subsidy is a grant, which also covers the cost of Cape Air's flights between Burlington and Boston, is intended to help airlines to serve the region's U.S. airports.

BTV which handles more than 10 million passengers a year, is the largest airport in Vermont, and is also largely open to the public's criticism.

The airport's low-traffic status makes PBG a challenge to popular destinations. The BTV airport is a challenge to popular destinations. The BTV airport is a challenge to popular destinations. The BTV airport is a challenge to popular destinations.

PBG has been operating for more than 60 years. The 100,000 passengers who fly out of Plattsburgh last year, BTV's management, heavily in business by Burlington, and to U.S. airports to charter flights. Airport officials estimate that 40 percent of the 148,000 passengers departing from BTV last year have their addresses in Canada.

PBG has been operating for more than 60 years. The 100,000 passengers who fly out of Plattsburgh last year, BTV's management, heavily in business by Burlington, and to U.S. airports to charter flights. Airport officials estimate that 40 percent of the 148,000 passengers departing from BTV last year have their addresses in Canada.

Richards says that there have been no plans to fly from Plattsburgh — it would be the first time since the airline's last flight. The airline's last flight was in 1998. The airline's last flight was in 1998. The airline's last flight was in 1998.



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financial footing — a success even Blue Cross acknowledges in court filings. With three years left on his contract, Milnes and Blue Cross struck a deal in late 2008 — at which time he received \$6.5 million under a "supplemental executive retirement plan."

The parties also signed a severance agreement that would pay Milnes an additional \$375,000 in lump- and short-term incentive bonus payments over the next three years.

But the company never paid that bonus money. When Blue Cross asked the state to approve a state increase of 34 percent in 2009, the state Department of Banking, Insurance, Securities and Health Care Administration launched an investigation of Milnes' multimillion-dollar pay package to determine whether it was "reasonable" under state insurance law.

In 2010, BNCCHA — now renamed the Department of Financial Regulation — concluded that the nonprofit Blue Cross and Blue Shield paid Milnes at least \$1 million in excess compensation between 2004 and 2008. Under state law, the agency could order Blue Cross to withhold money from Milnes or force him to pay any of it back. But it could — and did — order the HMO to make it up to subscribers by reducing their rates by an equal amount.

Blue Cross is using that precedent to argue that it can't pay Milnes the \$750,000 in bonus pay because it would "clearly" constitute excessive compensation under the state's 2010 order — subjecting the company to further sanctions. In proceedings before BNCCHA in 2009, Blue Cross had defended its payments to Milnes as "reasonable" and opposed on legal grounds any suggestion that it recover a portion of the money from Milnes.

But in the lawsuit that followed Milnes' highly publicized golden parachute, Blue Cross privately asked the executive to voluntarily refund a portion of his retirement pay. In a 2009 letter from Blue Cross to Milnes' financial adviser — which is

now evidence in the court case — Blue Cross vice president and chief administrative officer Christopher Gossan wrote that the company was "disappointed" in Milnes' decision not to do so.

"We hoped Bill would show a greater appreciation for the difficult situation in which his compensation arrangements have placed the company, as well as the adequacy of the payments he has already received," Gossan wrote. The protest, he noted, "has attracted the attention of our state regulator, local politicians and even our Congressional delegation. It has also generated significant negative publicity for BCBSCT in the local press."

Does Blue Cross have a legitimate defense? Milnes' lawyers say no. Assuming that state regulators would find payment

HE HAD HEALTH ISSUES. HE WENT BACK TO WORK. HE WAS DOING HIS JOB. HE WAS PREPARED TO FINISH THE TERM OF HIS CONTRACT.

DAVID POCIAS



of the \$775,000 bonus compensation "excessive" in pure speculation, the lawyers assert. And even if the state determined it to be so, the solution is not to withhold payment but to hold subscribers harmless, so Blue Cross did before by lowering rates.

Would paying the bonus money reopen the state's investigation of Milnes' compensation? David Pocias, the Department of Financial Regulation's general counsel, says the state would "definitely pay attention" if Blue Cross tried to bill that amount back to subscribers. But he's quick to add, "I can't prepare a state filing that may never happen."

Insurance companies such as Blue Cross and Blue Shield carry reserves for just such liabilities, Peterson says, adding,

"I would expect them to pay that out of their reserves, and I would not expect it to have any effect on their capital and assets that would cause any problem for us." Nevertheless, \$775,000 is a drop in the BCBS' bucket.

Likewise, Department of Financial Regulation commissioner Steve Kishell, a former lobbyist for Blue Cross, says he isn't sure whether paying Milnes the \$775,000 would reopen state regulators' investigation. "I haven't looked at the order my predecessor issued to the company" he says. "This is the first conversation I had about this case in a year and a half."

Milnes filed his lawsuit for the severance pay in 2010, but the case was put on hold last winter because of another health problem — the details of which are also spelled across the pages of the court case. According to his attorneys, Milnes was hospitalized in January with a "serious medical condition" that turned out to be heart-related endocarditis — an infection in the heart that was complicated by a previously implanted pacemaker. He spent several days in and out of a Florida intensive-care unit and remained in "poor health" through April of this year. With his condition now "greatly improved," his lawyers say the case can finally move ahead.

Medical fitness — and its relationship to Milnes' employment contract — is at the heart of the Blue Cross case. The company alleges the former CEO's 2007 stroke is what prompted the company's early retirement offer. "Significant impairments that impeded his performance" motivated BCBS to buy out Milnes' employment contract, according to the filing. Blue Cross clients "expressed his personality had undergone changes [that members of] both his work relationships, and that his wife, Rebecca, encouraged BCBSVT employees and board members to urge Milnes to retire 'for the sake of his health.'"

But Milnes claims in the lawsuit that

he was prepared to fulfill his employment contract and work through 2011 — and would have, if not for the early-termination agreement, complete with \$775,000 in bonus pay. His attorney, David Pocias of the Burlington firm Paul Frank & Collins, notes that a year after the stroke, Blue Cross renewed Milnes' employment contract and raised his base salary from \$475,000 to \$528,000.

"Think about it, if there was such a concern — even a little concern — why allow his contract to get extended another year and then on top of it give him more money? It differs common sense," Pocias says. "He had health issues. He went back to work. He was doing his job. He was prepared to finish the term of his contract." To Pocias, it's a simple breach-of-contract claim.

Why is Milnes seeking prejudgment interest? "It happens in every case in America," Pocias replies. "Someone has a contract that says prejudgment interest is 12 percent. My client has lost the money the entire time and the statute is what it is. It certainly is the principle. It's a contract, let's what he agreed to. But let's also the money because it's money out of his pocket that could be used for his retirement, for his investments, for his health, for y and z."

Blue Cross' attorney, E. Jeffrey Babas of the Burlington firm Sherburne Parke & Belen, referred questions to the company's BCBS spokesman Kevin Goldhead, vice president of external affairs, declined to comment on a pending lawsuit.

On a related note, Blue Cross has recently finished reimbursing subscribers through rate reductions for the \$3 million in excessive compensation it paid to Milnes, according to Peterson of the Department of Financial Regulation. It's going to let the company let its pay back — or roughly \$300,000.

The irony, however, is that the money came out of the company's reserve account, which is backed by insurance premiums paid by policyholders. That's the same pool the company would likely draw from if it's forced to write Milnes a check for \$775,000, and counting. ☐

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Rails or Trails? New Yorkers Clash Over the Future of an Adirondack Train Line

BY KATHRYN PLASS

When trail advocate Tony Goodwin looks at the railroad tracks heading west from Saranac Lake, he imagines a recreational trail teeming with cycling tourists in the summer and snowmobilers in the winter.

Reframed, Minnesota Jim Ellis looks at the old Adirondack line and sees a scenic railroad, carrying visitors through the dense forests of upstate New York. "You just would marvel at the wilderness and the wetlands and the beautiful ponds and lakes and wildlife," he suggests.

These two very different visions are fueling a heated debate about what to do with the nearly defunct railroad line that once carried nearly 20 passenger trains every day into the Adirondacks. Goodwin belongs to a coalition called

the Adirondack Recreational Trail Advocates (ARTA) that wants to rip up 81 miles of tracks from Old Forge to Lake Placid and replace it with a certified-stone trail for bikes and snowmobilers. His bus has been lobbying since the 1980s to replace the rails with trails.

Ellis heads the Adirondack Railway Preservation Society, a nonprofit that has worked for decades to recreate passenger service along the scenic rail line. Since 2014, New York State has sent \$32 million into renovating several historic train depots and upgrading two sections of tracks: a roughly 10-mile stretch from Saranac Lake to Lake Placid that was closed for the 1980 Olympics and a 24-mile segment from Ulster to Thendara.

Today, the Adirondack Railway Preservation Society operates short

passenger trips between May and October on those restored sections. The trips have themes such as "Bamde Trains," complete with a staged train robbery, and "Freaky Fun Days" with face painting.

On other sections of track, though, the railroad lies in one level with the earth, and parts of the railbed have crumbled away. A few ties are rotting and decayed, making the route all but unusable for a train.

That makes the rail line a perfect candidate for conversion to a recreation trail, says Goodwin, an enthusiastic outdoorsman who runs two trail maintenance organizations. "We see this really as the missing link of Adirondack trails," he says.

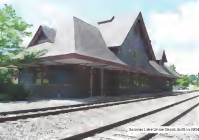
To date, more than 6,000 people have signed a petition backing ARTA's bilateral plan. A commissioned report from the Rails-to-Trails Conservancy suggests that the salvage value of the rails would more than cover the cost of constructing the first 10-mile section of trail between Lake Placid and Tupper Lake. The report estimates the trail could attract as many as 244,000 visitors a year, which would impact the local economy to the tune of \$16.6 million.

But in a fight that's as much about small-town politics and local personalities as resource management, the two sides can't agree on much — especially cost estimates for rehabilitating the entire rail line. The North Country chapter of Conservancy sponsored a study that found restoring passenger service would cost \$16 million — roughly the same figure the state came up with in the 1980s. Goodwin scoffs at that number, saying estimates from New York transportation officials put the cost closer to \$43 million.

Stripping out the tracks is controversial in a region that has the railroads to thank for its initial development. The expansion of railroads in the region began started after the Civil War, according to Mike Kadish, a professor emeritus of forestry at Paul Smith's College who has written extensively about railroads in the Adirondacks. Kadish says the rail line saved two important purposes: hauling lumber or mined materials from the wilderness region to the cities, and in improving accessibility from the cities to tourist destination areas in the North Country.

At the time, the Adirondacks were one of the last unexplored regions of the





Burlington Lumber Co. Depot, built in 1904

northeast — dense, wild and difficult to traverse. But as new railroads cut paths through the mountains, wealthy tourists from New York City and other southern cities flocked to the region's great castles and new hotels.

The recreation boom was well under way when William Stewart Webb — of Shelburne Farms fame — built the Adirondack line in 1902. The tracks snaked 118 miles through the Adirondacks. Kitchin, who owns a massive collection of 19th- and 20th-century railroad assemblies, estimates that railroad travel into the region peaked around 1912.

But the rail boom was short-lived. By the 1930s, the number of trains began dropping off. By the 1950s and '60s, most passenger service into the region had ceased. Seventy years after it opened, the Seneca Lake depot closed its doors.

Today the line is wholly owned by the state of New York — which has the final say over its future. The Adirondack Railway Preservation Society leases the rail line for \$1 a year to operate its passenger trains. The group is also paid an average \$150,000 a year from the state to maintain the tracks.

Kitchin says a renewed Adirondack line could be expanded beyond tourism to serve commercial freight, too — a cherished hope in Kitchin's hometown of Tupper Lake, which saw its last factory shut down in 2009. He points to a 33-mile section of rail on the eastern Adirondack — known as the Tugue line — that he'll soon be used to haul out timber from the Tugue river works.

He takes a dim view of the rail supporters, calling them "nonsensical" who care more about their ideals than the economic welfare of local communities

"They're basically some of the same environmentalists who moved in here in the 1970s."

And he is skeptical of a recent alliance between rail advocates and snowmobilers, theorizing that the union as they say these rail's environmental activists will smother the "freedom sold" dream of the state constitution to block snowmobilers from using the trail.

For his part, Goodwin describes himself as a "rail fan." But he also calls himself a realist — someone who can appreciate when and where a railroad is a logical solution. The Tugue line might make economic sense, but he calls the co-opting of state railroads a failed experiment.

Even and built like Kitchin concede the train as it exists today isn't succeeding — but that doesn't mean he wants the rails to go. "If the railroad is still there, and the tracks are still there, it should be used as railroad," he says. Kitchin blames the current operators for a lack of ambition and vision. He dreams of chartered trains, a wine engine, educational programs and recreation trips that would drop visitors in remote areas.

"The people who want to recover the tracks don't see it," he says, but the railroad has plenty of potential — even if it's untapped.

In a perfect world, Kitchin thinks both proponents — rails and trails — could exist side by side. His group could have its railroad, and ARTA "can still have their recreational alongside it."

But losing the salvage value of the tracks, plus the difficulty of building a new path alongside the existing rail bed, might make that option cost prohibitive for the rail business. Goodwin's building on in the dream he's treated for decades — and that doesn't include snowmobilers. ☐

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Lafayette?

- 1 Submit the *Centinel* to anyone who shares the Times and the *Journal and Courier* in Lafayette, Ind.
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- 3 were 24 pages, completed in Tuesday's 12.
- 4 "The new *Free Press* replaces the first-class media

But at least one reader says he wishes the paper would put more money into better reporting instead of a redesigned paper printed on a new-fangled press. For the past month, Steve Olszewski, a Burlington web analyst, has taken to Twitter to post photos of typewriters, vintage cameras and other gear in the *Press*, tagging them with #WhyBleedNews and #cryingOvermilk.

"It's because this 19th-century machine is

Great coverage of the current crisis facing the news industry. The fact that *Seven Days* and VTdigger are locally owned and controlled gives them the resolve to survive and drive Gannett and other national businesses that drain our local economy of cash for CEOs and shareholders are going to find a very hard to survive.

Will Patton
HINESBURG

I like the new format. And I like being able to access it online when I am away from home. I thought they did a pretty good job of "trying" to please people for "the change."

Ben Hagan
BESSEY, N.J.

We all should wish the *Burlington Free Press* well. It has for many years served as the "glue" of our community, providing a common pool of knowledge of local and state news, and an overview of world news. If it was in the *Free Press*, there's been a good chance your neighbors and you know about it. The letters to the editor served as a good sampling of community sentiment. However, I finally believe that Gannett is in the process of destroying the important community resource.

I am insufficiently knowledgeable to know whether the online version of the *FFP* will prosper. I hope it does, although I think the online competition will be brutal. However, I do not see how the print version can survive, unless Gannett changes course. The issue is not the new format, which I actually find only the paper version of the *FFP* simply lacks sufficient section content. Veterans are not going to pay a rather hefty sum of money for this "news light" magazine.

The *FFP* wants to push us all online. But it is not a very good sales pitch for the online version that the print version is only marginally worth reading. And of course those who are not internet-savvy, such as many seniors, are simply going to be out of luck.

I feel great sadness for the loss of the *FFP* as we know it — the content, not format — and fear that the result will be a less-educated citizenry, at a time when we particularly need exactly the opposite.

Roger E. Kohn
HINESBURG

Your story on the "Not-So Free Press" hit the mark. I grew up reading the *Free Press*. When I lived in the Northeast Kingdom for 12 years, I subscribed and got it a day late via mail. I have switched

the newspaper get consistently worse over the years and, about six months ago, I finally stopped getting home delivery. I did try subscribing to the digital version but after a week stopped because the internet was so bad. We currently subscribe to the digital version of the *Kanawha Globe*, which is easy to use and has great reporting. It is sad that a local newspaper became irrelevant. I now follow *Seven Days*, VTdigger and local television news to stay up on what is happening in Vermont.

Judy Ashby
ST. ALBANS

I say hats off to Gannett's decision to begin charging for online content in its duties around the country. As a journalism student at Pittsburgh State and an associate editor for our weekly paper, *Cardinal Points*, I understand — for the most part — the need to make drastic changes in an effort to stay afloat in that struggling industry. However, I am

not a big fan of the redesign. It leaves much to be desired. I'd admit, when I first saw the redesign, I was excited to see that the *Free Press* was attempting to update its weathered design and speed up its content a bit. However, when I picked up the first copy I was disappointed. It just didn't feel like I was reading the *Free Press*. I suppose I will have to just get used to it. It's still a good paper.

Stanley Blum III
DARTMOUTH

If *Seven Days* published elsewhere I would drop my *FFP* online account in a heartbeat. *Seven Days* does a far superior job of reporting all the news than the *FFP* has done in years.

Ted Lyke
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STATEofTHEarts

ARCHITECTURE



The Former Winooski Library Is Ready to Be a Home

BY PAMELA POLSTON

Confused visitors are still coming by looking for the library, experts **JEN MILLS**. Hopefully not with overdue books. The Winooski Memorial Library moved some seven years ago to the Champlain Mill. But habits die hard, and the library had served generations of Winooskites since 1953 in the squat, cinder-block building at 14 East Spring Street. What exists there now is a completely renovated, private residence, docked up inside and out and waiting for someone to call it home.

Mills and her business partner, **JANE JACOBSON**, are behind the transformation of the nearly 30,000-square-foot space. Seven days first visited, and wrote about, the pair last November, when the unit was just beginning — as was Mills' blog about the project — and the place still evoked of midlife. This Wednesday evening at an invitation-only open house, they'll show off contemporary urban living quarters with some state-of-the-art perks. Thanks to a listing on MLS and

a post on Facebook, Jacobson says, the place has generated "lots of interest."

And for good reason. It's got a conversation-worthy legacy and is aesthetically unique. Step inside the front door, and you're in a large, open-floor-plan kitchen/dining/living area featuring a wall of shelving and a high, pitched ceiling with track lighting. The kitchen counters are quartz, the cabinets natural maple, the tiles on the back wall embossed gray and brown. The room is painted a sophisticated gray.

As welcoming as the front room is, whoever buys the place may want to spend all their time in the bathroom. That's because the two sinks have faucets illuminated by LEDs that turn blue, green or red to indicate the water temperature, the enormous and handsomely tiled walk-in shower has a thermostatic valve with six body jets, and an oval soaking tub looks inviting even without any water in it.

To save space, Jacobson installed sliding doors on this bathroom and two nearby bedrooms.

The lower level — it's too light filled to be called a basement — has a capacious central area used for a home theater and surrounded by an office space, third bedroom, bathroom, laundry and mechanical room. If useful, Jacobson points out, be used for a home business, such as a day-care center.

Widely having viewed the state-of-the-art proposition of photos on Mills' blog, it would be hard to recall

AS WELCOMING AS THE
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WHOEVER BUYS THE
PLACE MAY WANT TO
SPEND ALL THEIR TIME
IN THE BATHROOM.

EPIC KNIGHTS

Epic Knights, produced by Burlington Teenwave Games, is a third-person action game available free on the Apple App Store. Mine is the game boasts an entertaining soundtrack, and some interesting facts about the St. Michaels College campus: the gameplay becomes a tedious grind through a multitude of boring levels.

Visually, the game looks better on the smaller iPhone and iPod screens. The graphics are passable, with each level representing the St. Michaels campus in a different season of the year.

**GAME
review**



However, when rescaled to fit the iPad screen, the visuals feel stretched. Though the iPad version allows users to play on an image the size of an iPhone screen, it's too bad the game wasn't fitted for each device, opting for the smaller screen feels a little underutilized.

In terms of gameplay, *Epic Knights* quickly becomes repetitive. The game features "virtual stick" controls, allowing you to move the character with your left thumb and attack with your right. But moving around the screen is unchallenging, with few obstacles to block your path, and each level offers only a superficial change of scenery; it's apparent that great care was taken in copying the St. Michaels campus into the game, but it doesn't add much to the complexity of the action. As soon as you lower your right thumb to the attack button, your character begins mindlessly slashing at any enemies or at the air.

The enemies also provide very little variation, with just a few different models to attack. Every so often attacking activates a special bonus, such as a whirlwind attack or extra damage, but these bonuses are not particularly satisfying.

As you play *Epic Knights*, you earn points, but I was hard-pressed to continue playing for very long, and the points seem meaningless, aside from leaderboard boards. Every level is currently available at the start, leaving nothing to unlock.

Each round continues until the enemies overpower you, which, on average, took three to five minutes. If you skip playing, the game features online leaderboards, seven levels, a quite enjoyable soundtrack, four achievements, and an interesting fact about each section of campus.

Teenwave project manager Dan Moore says the company created the game to serve as an educational and marketing tool for St. Michaels. He has promised that future updates will include more content, such as extra character models, as well as a recognizable band on the soundtrack.

For now, since *Epic Knights* is free, there's no reason not to give it a try and, with updates set to release in the next few weeks, the game could be a significant improvement. However, I find it hard to recommend when more exciting games, such as *Dungeon Hunter 3*, are available free, too. **D**

MICHAEL GARRIS

EPIC KNIGHTS

Available free at the App Store for iPhone (iPad and iPod Touch).

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QUICK LIT:

Chick Lit Gets Religion

Some readers may be put off by the cover and title of the debut novel from Wilton resident **SARAH HEALY**. Can I Get an Amen? With its image of a toilette head, deckboard Jesus, travelinglightly down a suburban street, the novel could be a comic inspirational tale or a pastoral take-down of born again culture — it's hard to say which. In reality, Can I Get an Amen? is neither. But it may be the future of chick lit.

In these postcession days, readers seem to have developed an aversion to covers adorned with Marabou and marbles, but that doesn't mean chick lit is dead. Under the more subtle disguise of "women's contemporary fiction," it's simply branching out into weightier matters than tote bag hunting and conspicuous consumption.

Infinitely far gone, Healy's 30-year-old heroine, Ellen Carlsle, is struggling with the realization that she has "done everything right" — secured the perfect spouse and the perfect home in the perfect neighborhood — only to find herself forcibly evicted from her dream because she can't give her husband the biological children that are part of his. Preparing for it, divorce she didn't choose, she loses her job to the mistress.

Ellen's misfortune goes against the creed that her well-heeled evangelical mother drummed into her head at an early age: "We want Christians, and that means that you go to church, and be a good girl, and be a good wife."



our backs." Although Ellen, like her siblings, left the church as an adult, she finds herself confronting these old convictions when she moves back home to lick her wounds and rebuild her life. Is prayer the answer? Is her mother's hypocrisy as her friend and confidante?

To her credit, Healy doesn't pretend these knotty questions have easy answers. Ellen's mother, a preacher's daughter with secrets in her past, is a nuanced, evoking character, not a fundamentalist cardboard cutout. The spiritual side is compelling, too. In fact, the novel is weakest link is Ellen herself. Stagnant in ambivalence and self-pity, our narrator protagonist comes off as a passive impediment to the plot, not a force driving it.

In a conclusion to the standard

chick-lit model, Healy has given her heroine a new love interest, too good to be true: a do-gooder intellectual named Mark who wears hipster glasses and has "long well-defined muscles." Inevitably, there is just one thing wrong with Mark and Healy asks the reader the right question to guess his secret almost immediately. Else, for her part, needs the bulk of the novel to suss out the reasons for her beau's strange behavior. Meanwhile, the frustrated reader may have increasing difficulty sympathizing with her, a novel which involves a mean-girl high school rival (now flaunting her fertility) and hints that Ellen's parents aren't as solvent as they pretend.

Healy's prose is lively and by far the best part of the book are her dry descriptions of the barnage lifestyle. Ellen recalls: "The lot for lot God that alienated the party girls and showed you away with a bribe was replaced by more of a Match.com type of deity. The Lord wants a relationship with you. Ellen? my mother would grind."

For all the snark of passages like that, the author isn't getting it: simple, wry, or spiritually positive or negative. Healy makes up for the snark with more go-nowhere tendencies with a subdued poignancy, claiming that values to give readers the standard happily ever after. Fans of the genre who know what it's like to clash with family over faith — far from a rare problem in the U.S. — will find Amen a pleasing read. ☺

MARGOT HARRISON

Can I Get an Amen? by Sarah Healy. New American Library, 2012, pages 310.

Winooski Library

the downtown mural featuring Donald Duck and Dr. Seuss characters, or to keep the amount of back-breaking work, the businesses and victories, and the sheer number of decisions involved in this seven-month process. While Mills and Jacobs are outsize portraits, they admit those were days they wanted to kill each other. Anyday who has ever renovated a house will understand.

Dr. Jacobs — www.englishandhistory.com — is a retired teacher who also works part-time with a local center — is ready

to do it again, he's looking at assuming the mortgage on a 1930s ranch house in Jacksonville. That said, "the only job bigger than this one I'd want," he says, "is to turn a church into condos." Selling his renovated buildings, Jacobs says, helps fund new projects, not to mention support his family. He's settled on an official, albeit mysterious, name for his redo: Room 2B. For her part, Mills is planning to focus on landscaping for a while.

But there's one more issue at 19 East Spring Street: the transformer that sits in the small front yard. Mills' original idea was to obscure the building next door with a trellis and vines. Jacobs

wanted to enclose it with easily removable wooden panels. So far, none of their plans has passed muster with Green Mountain Power. So Mills painted the box a discreet gray and flanked it with large concrete urns filled with plants. Perhaps it will simply remain part of the cityscape, along with the adjacent permeable-paver parking area, the neighboring apartment building and the occasional visitor looking for the library. ☺

The Winooski Library is located at 19 East Spring Street. For more information, visit www.winooskilib.org.

WHISKEY TANGO FOXTROT

We just had to ask...

What's up with the helium shortage?

by COLLEEN RUSCH

Boycott, helium-filled balloons have long been a given at kids' birthday parties, other celebratory events and Macy's Thanksgiving Day parade.

But helium balloons may be an endangered species. The global supply of one of nature's formerly abundant gases has been rapidly dwindling, especially in recent months, and Vermonters are starting to feel the dearth. Why?

"The just about end of helium, and I will not be able to replace it any time in the near future," says Kathy Spearoff Kelly & Co., a Burlington firm that purchases helium from Blue Wicking Supply in Williamstown. Though balloons are only a small part of her business, she has already had to turn away a bride-to-be and a corporate-event planner. "The thing with balloons is, they take up a lot of space, and they're nice and bright, and they don't cost

much, all things considered," Spear says.

Though events might be less colorful without gravity-defying balloons, the helium shortage has potentially greater effects. "When most people think about helium, they think of party balloons and blimps," says Doug Sherman, vice president of commercial gas for Airgas, the biggest supplier of helium in the country. "Helium, however, has a many other uses, most notably health care, in scientific research and in industry."

The invisible gas, with its extreme melting and boiling points, is a vital cooling agent used in MRI. Helium also plays a key role in astrophysics and cryogenics, helps launch rockets into space, cools down thermographic cameras (the kind used in search-and-rescue operations), and is crucial to scientific research and arc welding.

Yet most helium, which is mined via the breakdown of radioactive elements in stone, is tucked away deep in the ground and captured only as a by-product of natural-gas production. The helium that isn't captured (or escapes when a balloon pops) drifts through the atmosphere and is lost to space forever. For decades, we've been using the gas at a higher rate than the earth can make it.

Laura Webb, an assistant professor of geology at the University of Vermont, calls the production of helium

"a very slow process," one that can't keep up with human demand. "The fact is that it is absolutely

essential for some industrial and scientific processes," she says. "There might be hard choices ahead."

Local wholesalers are already making these choices. Mike Stone is a vice president of sales at Hauli Wicking Supply, which has locations throughout Vermont and upstate New York. "The shortage" started last August. At first, it was supposed to last three, six, or nine months," he says. "Now it's going on a year and a half!"

Stone says the company's helium supply is at about 65 percent of its usual levels, so he's had to get creative, followed by industry and research—welding labs and the like. Understandably, balloons fall to the bottom of the list. "If there's behavior change, we cry and share," Stone says.

Most of the world's helium comes from the dry hills north of Amarillo, Texas, an epicenter of natural-gas production. In 1925, the U.S. government created the Federal Helium Reserve there, a series of underground sites and tubes inside which it could stockpile helium for use in aerospace, defense and science. For decades, the feds controlled the sale of all helium, and in 2000 Congress even passed legislation to compel private producers to sell their helium back to the government.

In 1998, however, the U.S. decided to get out of the helium business. The Helium Privatization Act mandated that the feds sell off all their stores by 2005, trusting the private industry would take up the slack. It didn't quite happen that way. With a glut on the market, prices plunged, and helium production wasn't a magnet for entrepreneurs.

"Today about two-thirds of the global sources of helium are having production issues, either the result of planned shutdowns

due to maintenance or for mechanical challenges," says Sherman. "Combine that with an increased global demand for helium, and it results in a significant shortage."

The trend was apparent as long as six years ago, when organizers of the Macy's Thanksgiving Day Parade first considered switching from helium-filled balloons to helium-filled balloons. Helium, which supplies 22 percent of the market, began including new accounts this past April, and currently restricts its sales to existing contracts. Sherman says helium will be in "tight supply" until at least next year, when more production facilities come online.

So far, medicine and industry seem to be above the fray. A spokeswoman from Fletcher Allen Health Care says the hospital hasn't yet felt the helium pinch. Vermont welders contacted by Seven Days reported not having taken much notice of the crunch so far.

Yet, even with increased production, the U.S. government says the price of helium will rise from \$75 per cubic foot this year to \$84 next year. At thirty in Williamstown—which gets its helium from Airgas and hasn't yet been affected—household balloons still cost \$593 per dozen. That is sure to change. Two years ago, Robert Richardson, a Cornell University professor, theorized that we have underpriced helium-filled balloons for too long—\$100 each would be a fairer price, he suggested.

"There's a finite supply of helium. At some point, we'll run [running] balloons," Stone says.

Or perhaps we'll just have to blow them up the old-fashioned way and hang these upside down. ☺

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Dear Cecil,

My mother is prone to kidney stones — no problems in a while, but lately she's had symptoms that made her think perhaps she was caking up a new stone or two. I told her she drinks a lot of Coca-Cola and wondered if this was a causative agent... but from what I see online, apparently, it's a cure for kidney stones. I never heard of this before, but there's stuff all over the web and YouTube about it. What's the Straight Dope?

Jenny, Georgia



You'll never guess. But those who haven't heard of it, kidney flushing has indeed been enthusiastically embraced all over the internet, as the usual holistic/herbal/spiritualists say. The reasoning goes:

- Asparagus is good for the kidneys, and a mild diuretic to boot.
- Coca-Cola contains phosphoric acid, and we've all heard it can dissolve anything.
- Therefore, consuming huge amounts of asparagus and Coca-Cola will dissolve and flush those nasty kidney stones.

The exact instructions vary. Some specify Coke or Chateau

Cake; others say Diet Coke. Pepsi or even Dr. Pepper may also be efficacious. In any case, the general procedure is to cook six to eight ounces of asparagus, blend it into a smoothie, chug it, then drink either a six- or twelve-pack of the appropriate soft drink, followed by lots of water. If there are no results in one to three days, repeat until the stones dissolve or pass. Some recommend passing through pantyliner or a coffee filter to catch the shards.

My assistant Una nixed through the scientific databases and found no studies on kidney flushing. Could it work, though? Let's give this some thought.

Most kidney stones are made up of calcium oxalate, calcium phosphate, or both. Urinary tract infections can form struvite stones (magnesium ammonium phosphate, if that means anything to you). Uric acid stones turn up sometimes, and rarely one finds stones formed from cystine, an amino acid.

Determining what type of stones you have is critical to treating and preventing them. For example, high levels of oxalate from some foods can lead to calcium stones, struvite stones are encouraged by alkaline urine, and uric acid stones contribute to uric acid stones. Cystine stones can be reduced by alkaline urine.

You see the problem. A treatment that fights one kind of stone — namely making the

urine more acidic or alkaline — can be the very thing that helps another kind of stone form. If you start medicating yourself with some internet remedy without first establishing what sort of stones you've got, you could make things worse.

That said, changing your diet and urine pH can in fact help prevent or sometimes reverse kidney stone formation, and with this in mind, doctors have been investigating ways of modifying urine chemistry for at least 50 years. Turns out some stones can be dissolved through diet, but it generally takes weeks or months.

In the 1930s, physicians were trying to dissolve kidney stones using dilute solutions of lithium aspartate (lithium hydrochloric acid), ammonium chloride, ammonium citrate, maleic acid and soda, with minimal success. In 1938, doctors at Massachusetts General Hospital reported that even tenacious calcium stones could be dissolved, but only by direct application (via catheter) of sodium citrate and citric acid, and only after nearly three weeks of treatment.

So let's consider our remedy. Asparagus will make urine slightly more alkaline. It also contains malic acid, which will make calcium-based stones worse, and passes, which is bad for uric acid stones. Coca-Cola, on the other hand, will make urine more acid. Given the relative proportions of the kidneys-drain team, we'll expect the resulting mix to make your

urine slightly more acidic.

Enough to make a difference? Don't be silly. I came across a 1930s case in which a doctor treated a woman suffering from calcareous stones with the above-mentioned brew of lithium aspartate and whey, plus as acid and soda diet, reducing her urine pH to 4.5 for several months. She passed several stones, and X-rays showed that what was left was reduced in size, but getting the last bit out required surgery. Bear in mind that ammonium aspartate is a corrosive acid substitute used to dissolve gold. It's safe to say you won't get the same results with Coke.

Except by coincidence. Kidney stones of both a centimeter or less pass spontaneously about 70 percent of the time, and stones up to one centimeter have nearly a 50 percent chance of passing without treatment.

Will you do yourself any harm? Probably not. It's not like there's some more effective treatment you'll have to forgo to dose yourself with Coke. Then again, of the top 20 Google hits that came up for "kidney flush asparagus cola," not one mentioned the importance of determining the type of stone before treatment, and only a couple thought it might be helpful to consult a doctor. Not to harp on the availability of the internet, but on serious matters, you need to speak to someone with a clue.

F I think something you need to get straight? Cecil Adams can deliver the Straight Dope on any topic. Write Cecil Adams at the Chicago Reader, TFL 636-966, Chicago, IL 60611 or cecid@straightmatters.com



Only Human

The "I Am Vermont Strong" license plate is a clever way to get working-class people to pay for the ironic cleanup and avoid paying the bill. But that's not all that bugs me about it. First, the sloganism with its "we" ("we") is inordinarily.

Second, its macho, as if someone (the gov?) thought Vermont was starting to lose a life-or-death contest with some other couple and looked to its belt. In fact, the only reason the state has the new plates are big pay pickup trucks.

It's also striking that these plates started defiling our roads as precisely at the time Vermont was making two groundbreaking laws inspired by precisely the opposite spirit: Act 48, the 2001 law that directs the state to set up a universal single-payer health care system, and, this season, the appropriations law outlining the fiscal 2003 budget.

That second, less-noticed piece of legislation discards the old ideology that the purpose of the state's leading role is to keep the state government running. Instead, it proclaims a different priority: "The state budget should be designed to address the needs of the people of Vermont in a way that advances human dignity and equity... Spending and revenue policies will seek to promote economic well-being among the people of Vermont... and recognize every person's need for health, housing, dignified work, education, food, social security and a healthy environment." The law also holds the state responsible for delivering the state's obligations itself to deliver.

The complementarity of these two laws can be credited to the strong efforts of a long roster of activists, including Vermont for Single Payer, Voices for Vermont's Children, Vermont Public Interest Research Group, organized labor and many others.

But what's most remarkable about both the health care law and the people-first budget is their implicit rejection of some allegedly unique Vermont strengths. What reason does indeed is their skepticism

that Vermonters are human. For this, we have the Vermont Workers' Center to thank. Its Health-care for Human Rights and the People's Budget campaigns, and the laws they secured, are grounded explicitly and unequivocally in the principles of human rights.

That is a first for Vermont. It may be a first for America.

Christian or atheist, women or men, white or nonwhite — you get human rights simply by being/having/looking human. You don't have to earn them. You can't even buy them. And governments are responsible for realizing them. They're practically pro-American.

In fact, unlike other countries, America has never guaranteed its citizens material security. The Crime-and-justice rights to life, liberty and the pursuit of happiness in the Declaration of Independence left unaddressed the problem of those without property (or those who were property) or the means to pursue happiness.

After World War II, the U.S. intervened its disavowal to protect the economic welfare of its people. It initiated the United Nations' Bandung human-rights document, the 1948 Universal Declaration of Human Rights. But when the institutions got around to giving the declaration the force of international law a couple of decades later, Washington balked. Cold War ideologies divided the document's momentum into human rights and freedom into two categories — civil and economic — and, accordingly two legally binding covenants.

The U.S. was on board with the first, protecting civil and political rights. For the second, we too far. The International Covenant on Economic, Social and Cultural Rights does not just pledge agreements to ensure adequate food, clothing and shelter to those who can't get them on their own, it requires states to protect the means to a dignified life such as the rights to work under decent conditions, including "free and secure association with trade unions, including the right to organize, bargain and periodic holiday with pay." The covenant also recognizes "the right of everyone to the enjoyment of the highest attainable standard of physical and mental health" — and expects governments to create the conditions to make that right real.

Consumers' Jimmy Carter signed both covenants, but Congress has never ratified the International Covenant on Economic, Social and Cultural Rights. The signature books remain to the agreement, but without ratification, the law cannot be the superior that ratification.

Demands for rights both civil and economic (including the now-unassailable right to welfare) enjoyed a brief heyday in the '60s and then waned. In the 1990s, as people all over the world, from peasants to prison masters, became fixated in human rights, most Americans were still not heard of their Human rights? What's that, something

from the French Revolution?

Most recently, conservatives have derided America's failure to take care of its own to a positive way. You remember that GOP candidate's debate in Tampa, Fla., where Wolf Blitzer asked him Paul whether security should let an uninsured sick person die? Well, socialism would expect the government to pick up the slack for the sick, and Paul scoffingly stopped short of saying the gov should do the insurance deal for him, but he said this: "That's what freedom is all about taking your own risk." Lead applause.

Given this history, American progressives, including some in Vermont's health care reform coalition, have shied away from pressing for human rights as a political strategy. But as director James Hulseb tells it, the Vermont Workers' Center had an inkling the idea would inspire. In the summer of 2001, a survey of thousands of Vermonters proved the organization right: 85 percent of respondents said they

believed health care is a human right.

When legislators were asked in 2000 to hear consumers relate their health care nightmares, many ended up agreeing that every human is made to deserve what illness strikes. When a last-minute amendment was tacked into the health-care reform bill, excluding undocumented migrants from access, health care and migrants advocates pulled out the human rights principle of universality — "Universal! Everyone!" read one demonstrator's sign. Within days, legislation amended the clause.

And on May 28, 2000, when Gov. Peter Shumlin signed the law he declared health care "a right and not a privilege." The budget language also includes all five internationally recognized principles of human rights: universality, equity, accountability, transparency and participation.

Hulseb and his colleagues had realized that sufficient support for universal health care would not arise until grassroots emotion was stirred. That started to happen in June in 2000 when Hulseb gave a Human Rights brought Vermonters out in tens of thousands to the State Capitol and hundreds of being denied access when their bodies needed it.

These veterans cried — sometimes literally — for what Franklin Delano Roosevelt in his 1944 State of the Union Address called the "freedom from want." In the context of his Four Freedoms — the others being freedom of expression and religion and freedom from fear — FDR linked freedom from want, need, rights, and rights to security.

By adapting the framework of human rights, Vermont may be leading Americans to make their state connections, says Amy Kadane, a program director at the National Economic and Social Rights Institute in New York who works closely with the Vermont Workers' Center. "Human rights are not just about survival. They're about dignity," she says. "We are elevating needs by connecting [them] to rights. We don't see it as rights being dragged down to needs."

Vermonters realize now the rights we were born with by collectively asserting that we are not uniquely exceptional, not Vermont Strong. Gaining the means to exercise our inalienable dignity took an unwieldy admission that we are all vulnerable — only human. ☺

WHAT'S MOST REMARKABLE ABOUT BOTH THE HEALTH CARE LAW AND THE PEOPLE-FIRST BUDGET IS THEIR IMPLICIT REJECTION OF SOME UNIQUE VERMONT STRENGTH.



Push It? is a twice monthly column by Judith Lenine. Send a comment or tip to: editor@vermontworker.org



Rockwell Kent, *Autumn in the Adirondacks*, 1917

Remembering Rockwell Kent

A unique American painter's legacy is on view just across the lake

BY KEVIN J. KELLEY

If you want to become better acquainted with the work of one of America's most intriguing artists, look no further than Plattsburgh, NY. The State University of New York campus is home to a collection of some 8000 pieces by Rockwell Kent (1882-1971), a folksy, left-wing activist as well as a prolific painter, best-selling author, dairy farmer, horse adventurer, Thoreau-like mystic and notorious philanderer.

Kent, who lived in Vermont for six years, is now being rediscovered as a big guy by scholars and museumgoers. His wide-ranging artistic achievements are highlighted in simultaneous shows this summer at the Philadelphia Museum

of Art, the Portland Museum of Art in Maine, and the Bennington Museum in Vermont. Another Kent exhibit opens in Winona, Minn., in January, in a centennial celebration of the artist's visit there.

Arduously celebrated — and angrily cursed — during his long lifetime, Kent receded into the shadows of American art history in the first decades after his death. His communist associations rendered Kent's political parish during the Reagan era, while his rejection of abstract art made him aesthetically unfashionable from the 1950s until relatively recently.

"It's true that most people in Vermont know nothing about him and aren't aware that this place exists,"

says Cecilia Raposo, director of the Plattsburgh State Art Museum, which houses the Rockwell Kent Gallery. And that makes Kent something of an unrecognized lover. He entered into an intense romance with Vermont, so the Bennington show deconstructs.

In one of his most poignant groupings, Kent moved from New York City to a hill farm in Arlington in 1913. His mystical tendency found full expression in the light-drenched, mountain-scapes that Kent painted in and around "Egypt," the name he gave to the farmstead where he settled with Kathleen, the first of his

three wives, and their five children. But Kent's restless spirit led him away from Egypt, and Kathleen, in 1915.

"Vermont was not the Eden-like existence he had envisioned," reads a text panel at the Plattsburgh gallery. "Though he often cursed city life, he began asking longer, more frequent trips to New York City."

But Vermont continued to occupy a corner of Kent's soul. The tombstone on his grave in Au Sable Falls, NY, not far from Lake Champlain, is made from Vermont granite.

Kent had moved to that Adirondack village in 1927. But the ferns he bought there and returned August — the horse of the gods in Norse mythology — wasn't so much a homesick as it was a resting place from his frequent travels. He lived at various times in Newfoundland, Alaska, Argentina, Ireland and Greenland.

So it was harsh punishment indeed when the U.S. State Department revoked Kent's passport in 1950. The following year, a New York court ordered the dissolution of the International Workers



Order, a sort of socialist insurance agency of which Kent had been president. Both blows were struck as part of the anticomunist crusade led by then-senator Joseph McCarthy.

Kent was not one to cower as the witch hunters brandished their terrible and pitchforks. Many of these headed before McCarthy's committee sought to weed out accusations of treason by invoking their constitutional right to

remain silent. But when Kent was called to testify, he began by reading a statement charging McCarthy with treason.

"I'll not hear a lecture from you, Mr. Kent," the Republican senator spat.

"You certainly won't," the activist retort replied. "I get paid for my lectures."

Several samples of Kent's political drawings and poems are displayed in the Plattsburgh gallery and can be seen in the Burlington show. Although all are well executed, some do seem to resemble propaganda. For example, a poster he made in 1956 in support of a Vermont anti-life workers' strike shows a woman holding a child while clutching a blunderbuss to three children who stand beside her. Paraphrases of the home from which they've been evicted are stacked in the most behind them.

Like such imagery, Kent's long love affair with the Soviet Union can be viewed as courageous or misguided. He traveled to Moscow to receive the Lenin Peace Prize in 1967 — many years after most American artists had ceased sympathizing with the aggressively tyrannical USSR.

But, regardless of their personal politics, visitors to the Plattsburgh gallery or the Burlington Museum will most likely come away with an appreciation of Kent as a versatile visual artist. Born the same year as George Bellows and Edward Hopper, Kent studied alongside them at the New York School of Art under the tutelage of Robert Henri, a gifted portraitist and acute observer of life in immigrant shops. Kent was also influenced by European social artists — most directly by William Hogarth, the

high-society prankster. Some of Kent's own anti-elitist, pen-and-ink drawings are signed "Hogarth Jr."

He also owes a lot to the English music poet and painter William Blake. The debt is most evident in Kent's pastel-colored depictions of mooring sails and swirling earthly souls. Like Blake, Kent sometimes comes across as a prophet of wrath. Anyone exploring the Plattsburgh gallery on one of this summer's 90-degree days is likely to respond with a useful aside to the biography in Kent's "End of the World" series entitled "Solar Flare." It shows writing bodies and bleached skeletons scorched by the rays of a merciless sun.

But, as his three sojourns in Greenland suggest, Kent was more a person than a snowbird. His oil paintings often take vast, rugged and unpopulated spaces as their subjects — most dramatically, perhaps, the icebergs and glaciers he renders in bluish light. Kent also made a remarkable series of 280 woodcut illustrations for an edition of *Moby-Dick*, featuring the white whale pursued across the world's oceans.

Despite having a high degree of aesthetic integrity, Kent did not always make art for its own sake. Financial obligations to his wives and children exceeded the sums he made from gallery sales of his work, forcing Kent to hire himself out to companies such as General Electric. But his wheel spirit remained unbroken.

A text panel in the Plattsburgh gallery quotes Kent complaining "I support myself by turning my hand to the production of almost every low-down job that summer, the great prostituting poison of the arts, demands how I hate it that!" ☐

Facebook: Kent's Egg? Showed and light in Vermont? in display at the Burlington Museum through December 30. Info: 802-467-1211, burlingtonmuseum.org, info@burlingtonmuseum.org

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Brett McLeod hefts a 5-pound axe over his shoulder and then launches into motion — the picture of speed, accuracy and power as he strikes a 3-foot log placed vertically in front of him. Wood chips splinter off as he lands powerful, precise blows in the trunk. And just like that, in a matter of seconds, the top half of the timber soon lies on the stand.

McLeod makes it look almost effortless. He has a habit of doing that, but his students — analysts in the timber sports McLeod suddenly excels at — know better by now. They're hooked to the Adirondack Woodsmen's School at Paul Smith's College, which McLeod directs, from as far as Florida to learn the ancient art of the lumberjack.

The summer program, made up of three intensive weeklong courses, is forestry boot camp meets spring training. Over the course of their time at Paul Smith's, an Englewood, NY, the fledgling woodsmen will study everything from chain-saw

the "lone stud" — a pile of scrap wood that will become firewood for the local community come winter. Then it's their turn.

"There's nothing more boat than," warns McLeod, as he hands the first student a doctored well-worn saw. Competition-grade tools can cost upward of \$500, and the students haven't yet earned the right to wield such costly equipment. Instead, they strap into tin-man steel because that cover their feet and, then, and then would the practice was noticeably.

McLeod stands nearby, coaching the students into position and drilling them through a rubric of the blows — many of which are vaguely at the onset. "This is as much mental as it is physical," says McLeod, who urges the students to slow down, focus on their form and lead each axe blow as accurately as they can. The standing block chop is notoriously difficult, and only a few members of the Paul Smith's collegiate woodsmen team will be coached to compete with this skill. Blowing a well

Timber!

At a school for lumberjacks, boys become woodsmen

BY KATHRYN FLAGG

sawyer at Adirondack logging history. They'll build a dugout canoe and learn to throw an axe. Students who stay on for each progressively more difficult course will advance to springboard chopping, chain-saw carving and heater axing.

If felling a tree by hand seems quaint in the age of chain saws and skidders, think again. Sponsored "timber-sports" competitions, headlined on ESPN, have been giving us increasingly devoted following. "The irony is that, if it weren't for a televised sport, these skills" — many centuries old — "would be lost," McLeod says.

But it's more than just the aesthetics of hefting an axe that drew these young men to Paul Smith's this summer. They long to work in the woods, to see their hands end, at some level, to reconnect to an older, simpler way of being in the wilderness.

For the moment, though, the students are more focused on the "standing block chop," the exercise McLeod has just demonstrated. It involves the very 19th-century lumberjacks felled trees with long, heavy axes. Competitors race to chop through a vertical pole that's generally 12-to-14 inches wide — a feat achieved in just more than 12 seconds by the current professional world record holder.

After the exercise, a few of the fledgling lumberjacks cut the felled log off to

into beams of practice and many thousands of logs. The students are out of breath after heaving the axe again and again.

McLeod is a blond and sturdy, but he's the first to admit that he's no strongman. That isn't what he looks in timber sports, as it turns out. McLeod has sometimes competed against guys "with arms the size of your waist" and won. It's proof that agility, speed and precision — and other skills that are as much mental as physical — go a long way in this field.

The uniforms at the Woodsmen's School are brown Carhartts and steel-toed work boots, and everyone wears the same Paul Smith's issued T-shirt emblazoned with twin axes and the name of the chain saw manufacturer STIHL, which sponsors the summer program.

It's a STIHL chain saw that lucky Joe Glicks, a young assistant professor of forestry at Paul Smith's, wields this morning in the log cabin headquarters of the college's forestry club. This room is railed with trophies snatched by the school's collegiate woodsmen team. Office stands in front of a massive stone fireplace, under a fleet of wooden canoes resting in the rafters, and tables through some of the major safety considerations of wilderness chain saw. He clicks the chain brake on and off.

"It's not that hard to use, OK?" he tells





the students, then admits that when he first started using a chainsaw, he thought himself "a little too cool" to use the safety handle. Not anymore. The students are attentive and ask thoughtful questions about safety and the physics of the chainsaw. Later, halfway across the longest yard from McLeod's station, three students run up their STIHLs and get to work under Decker's watchful eye.

The forestry class is home to the Woodmen's School this month and to the Paul Smith's woodmen team during the academic year. "It's super competitive here," says McLeod, who competed on the team when he was a student. "It's what hockey is to Cornell or football is to Nebraska." He went pro after graduating, but returned to Paul Smith's to coach the budding lumberjacks.

As many as 130 students might turn out in the fall for the team — that's 30 percent of the student body at the isolated Adirondack campus. Partly will make the cut for the 80-year-old team, which competes in collegiate timber sports with schools throughout the northeastern US and eastern Canada. Paul Smith's consistently ranks in the top three in its division, peaking for the No. 1 spot against two other lumberjack powerhouses, the State University of New York College of Environmental Science and Forestry and Placer College Community College.

McLeod points out that most American students don't have early exposure to timber sports in the way they might in, say, playing



Photo: Kelli

AS IF THE GAME WEREN'T TIRING ENOUGH, THE MEN PENALIZE THEMSELVES WITH 10 PUSH-UPS FOR EVERY LOG THAT DOESN'T EARN A POINT.

in a beach lifeguard league. "The Adirondack and New Zealanders grew up doing this," says McLeod, who found himself having these second competitions during his own time as the pro league. McLeod didn't try his hand at the sport until he was a freshman at college — and that's the case for almost all of the Paul Smith's team.

Practically speaking, then, the summer Woodmen's School is more than just fun and games. It's a summer training camp, and every participant hopes their exposure to the sport will give them more reprieve points for the week only now has enrolled, the program — like Paul Smith's college team — is over.

Most of the students — 13 of the 30 attending the Woodmen's School during our visit — are incoming freshmen at Paul Smith's, but a few odd ones not invited at the school qualify for this. One is an Army Airborne Ranger who is spending his week of summer vacation chopping wood and towing pulp. Another is Brian Kato, 21, a high school biology teacher from central

New Jersey who came north to Paul Smith's specifically to learn pole climbing — in which a handspike is spiked into trees and a harness attached as quickly as possible to the top of a 40-foot pole. Kato ran the event at a county fair in New Jersey, caught the bug and began calling lumberjacks all over the country to find someone who could teach him the sport. That was easier said than done.

Finally he found Paul Smith's. "There's only so other place in the country where you can just go and do it," Kato says.

Kato is eager to try his hand again at the pole climb, which students attempted on their first day of classes — but there are other events to sample in the meantime. One is the axe throw, which students practice by heaving a sharpened axe overhead at a spray-painted bull's-eye.

Nearby, at the pulper, another group of new practices handling logs down a 20-foot race. It's a little like bobsled — if, instead of a laminated hull, the sport required tugging a log lengthwise of pulperwood. In this test, competitors shove four pieces of pulperwood back and forth between two sets

of parallel stakes on either end of the lane. The goal is to land a timber between two stakes at the opposite end of the court, legs that land short, or skid beyond the stakes, don't count. Each accurately placed timber earns the team a point, and teams race to rack up 40 quickly, then by chocking the timber back and forth.

Amazingly, they seem to be having fun. Team members cheer one another on with words of encouragement ("It's a log, it's short") or celebration (after a clean shot). As if the game weren't tiring enough, the men penalize themselves with 10 push-ups for every log that doesn't earn a point. Between the log heaving and grinding and incessant push-ups, it's quite possible the most strenuous-faced exercise this reporter has ever witnessed.

But the young men are positively jittery about the undertaking. Just two days into their working course, they're already joking and copying one another. A solid half of the men have shaved their hair into Mohawks as a group bonding experience.

"Doing stuff like this will keep you young," one jokes.

"To tell you," chimes in his friend. Most of the lumberjacks-in-training are young — 18 or 19 years old. But, in an age of hand-wringing about kids who prefer video games to the great outdoors, there's no denying the state of the current generation at the Woodmen's School.

"It's a moment that even as the age of being played in, there's a video to unplugging," McLeod says. When students do such for their digital devices, it's to take a photo or film a classroom attempting the polypoke — or, as a 20-year-old Mike Sheehan does, to fire up a YouTube video of McLeod blaring through a lightning-quick race at the standing block chop. Then Sheehan shows his cellphone back in his pocket and polypoke ends, there's work to be done. **11**

11 all-weathered Adirondack Paul Smith's

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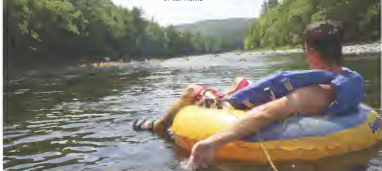
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Floating down the lazy Hudson River

BY KEN PICARD



You can't beat tubing a river on a hot summer day. It's the only outdoor recreational activity that allows you to drift lazily for hours through gorgeous scenery with no motor skill or exertion that takes its toll on a brawling chair. When I first heard of it, tubing sounded like a madman's game, but I was quickly converted. As child as it sounds, after 30 years of tubing, I've found it a great metaphor for life, with all its challenges, rewards, disappointments and occasional wetting of one's pants.

So on a recent 90-plus-degree day, my friend Don and I make the two-hour drive from Burlington to Lake Lemanic, NY. This eastern Adirondack town, set far from Lake George, is home to the Tubby Tubes Co. Outdoor Fun Park. Tubby Tubes offer several lazy tubing trips down a stretch of the Hudson River — "lazy" being the operative word. We choose the three-hour tour.

Tubby Tubes was founded by Ryan Hamell, a former drummer with the Burlington-based acoustic rockers Jammin' Giant. Now 38, Hamell launched his biz in the summer of 2003 after spending seven years as a river guide on the Upper Hudson River Gorge and Scenic Drive. What began as a one-man tubing outfit has burgeoned into a year-round tubular operation featuring waterfalls

in summer and hillside snow tubing in winter.

Business was booming, Hamell reports, until this stretch of the Hudson River, like all Adirondack tourist areas, got doubly pummeled in 2011 — first by the spring floods, then by Tropical Storm Irene. "I'm still recovering," he admits.

Hamell's crew outfits us with life vests and a floatable cooler. The latter is strongly recommended for any tubing trip that lasts more than an hour, especially if you want to stay hydrated, drink or both. We board a rickety school bus with a cargo of yellow inner tubes tied to the roof, and take a 15-minute, anti-heating drive upriver.

Our guides for the afternoon are Max Silbert, 21, and his wife, Beth, 20, local college kids who have worked summers at Tubby Tubes for about five years. Essentially, their job is to make sure Tubby's clients, mostly tourists from New York, New Jersey and Massachusetts, don't get beached on the rocks as driven in 18 inches of water. On the International Scale of River Difficulty, which ranges from stagnant pond to Delaware-level death chute, this stretch of river sits about a half tick above the slide as a consummate pool.

Still, Beth and Matt take their work seriously and obviously have fun doing it. Max is blond, friendly and decidedly

unusually Beth is tan and equally athletic, with biceps, good looks and a playful, big-toothed demeanor that makes every 12-year-old boy on our trip — and a few of their dads — want to be her boyfriend.

The bus parks beside a shallow cove in the river, and our group of 26 or so day tubers disembarks. While we shelter ourselves in umbrellas, strap down to our rafting seats and stash our valuables on the bus or in dry bags, Matt and Beth scurry onto the bus roof and unleash an avalanche of inner tubes, as well as the inflatable leashes they'll use to "guide" us downstream.

As a seasoned tuber, I'm amazed to learn that this trickle of water requires a guide. I was introduced to tubing on the Guadalupe River in central Texas. There, on any given afternoon when the temperature climbs above 90 degrees, you can find hundreds of beer-crazed Texans making the aquatic artery look like the sort of a triple-bypass patient. Even with an assembly of hundreds of rapids, the only "guides" on that river are the local teens who hawk bags of ice and point out the best barbecue joints.

Years later, when I lived in Mammoth, Mont., my friends and I often typed the Blackfoot River [of A River Runs Through It fame] with nothing more to guide us than a dusty Subaru parked on shore to

indicate the spot where we'd pull our wretched asses out of the water.

As with life in general, every one of the thrills of tubing are the discoveries that come from not knowing what's around the next bend. It could be a chance spot for diving off the rocks, smoking a joint or eating a soggy sandwich. It could be a flock of newly hatched cormorants following their mother with Norel's precision. Or it could be class III rapids that steel your pants and wear down sunglasses.

Still, given that Tubby operates in New York, one of the most litigious states in the nation, I appreciate the company's decision to take no chances. Without guides, Mr. and Mrs. Hackensack could easily sue Hamell out of 500 tubes should one of them brace a tubestone on a submerged log that wasn't specifically referenced in the insurance waiver.

With our group still on shore, Matt demonstrates the best method for rising down in Tubby's inner tubes, which are designed for carrying humans downstream. All have handles, and a few, especially the ones for kids, have become. These arm's distance, black-sheep kind used on 30-wheelers, whose metal struts will puncture a kidney if you climb into them the wrong way.

On Matt's command, the group sits down on the river's surface, and the guide cannot deliver us away from them. Some

drift ahead,
while others
lag behind.
Matt and Beth
quickly get to
work — which
means three
hours of herding
our flock of
human
Cherubs

around river
boulders, in be-
tween clearing
the kids with
Super Soakers.
Now, a
wind on proper tubing position. With
your butt in the down hole, your head
thrown back and your arms and legs
flipped over the sides, you would be hard
pressed to find a more passive posture.
Sure, you can paddle vigorously for a
minute or two to avoid a soak or reach
your cooler, but eventually your body
returns to the same slothful pose.

As I begin drifting downstream, I make a
forebodingly instantaneous. I'm going
to be in this position for three hours. In
direct midday sun. With no shade or
relief. This is when my genetics take on a
survivalist simplicity. Mountain heads,
avoid a futile effort to maintain head
upright and, whenever necessary, release
yourself in peace.

After Don and I move beyond the
obligatory jokes about alcohol bungee pick-
ens and monkey upriver to assassinate
Col. Karna, we deliberately lag behind
the group and get reacquainted. It's been
a while since we last spoke, especially as
I have a 6-week-old baby at home and
Don is in the midst of dissolving a 34-year
marriage.

With both our lives in transition, three
hours of going it on trees, mountains and
clouds provide ample more and fodder for
reflection. Or, to paraphrase the ancient
Greek philosopher Heraclitus, you never
take the same river twice.

Writers have long looked to rivers, and
river trips, as metaphors for life, and
tubing groups all the big questions, too.
Do I look forward to where I'm going, or
backward to where I've been? Is I stay
in the mainstream, or venture into the
drifter, less-traveled ridges? Do I try to
keep up with the pack, or just go with the
flow?

After an hour of deep-dive conver-
sations, Don and I fall silent and enjoy
the occasional signs of wilderness life:
dragflies skimming on our tubes,
trout breaching the surface, a blue
heron taking flight and taking overhead,
somewhere in the woods, a crow plays
a Native American sounding melody on a
wood flute.

As we drift along, we use acres from

ON THE INTERNATIONAL SCALE OF RIVER DIFFICULTY, WHICH RANGES FROM STAGNANT POND TO DELIVERANCE LEVEL DEATH CHUTE, THIS STRETCH OF RIVER RATES ABOUT A HALF TICK ABOVE THE SLIDE AT A COMMUNITY POOL.

last year's dev-
astating floods
left around us,
particularly
uprooted
trees and
deeply eroded
embankments.
According to
both sections
of the river
now flow dif-
ferently from
their course
in years past,
requiring
tubing to clear

aspects of its trips. On this day, it's hard to
envision such a rugged riverway getting
angry enough to move boulders.

I begin to ponder my recent good
fortune. I have a healthy baby boy at
home. My Colchester home escaped last
year's floods. I'm not enduring domestic
upheavals as my friends.

In this idealized, carpe diem moment, a
noise slowly bubbles to the surface of my
consciousness, the incessant, rapid-fire
clicking of a camera shutter. Expecting
with assurance to see a photographer on
shore, I'm horrified to discover that the
sound is coming from inside my two "dry
bags," which have catastrophically failed
to hold up to their name.

"Put it in a bag of new overnight,"
Whispering in self-pity, I don't hear
Tony or his wife, Tammy, look up behind
me until he offers this unsolicited advice
for saving my soaked Canon. Of course,
the saddest part of river tubing is when the
people who ride there.

Tony and Tammy are among the
quietest members of our group, wearing
the silence like children. The couple,
from Chatham, Mass., just dropped their
youngest daughter off at local camp and
the older one, who's 18, at the airport for
a two-week trip to Shanghai, China.
They're enjoying a few well-deserved
days of RAR in the Adirondacks. I ask
them what they think of the float.

"Love it!" says Tammy.
"I wish," echoes Tony. "What's not to
love?"

As we round a bend and spot our last
near shore, it dawns on me. On these
trips, we bring our own baggage, food and
otherwise, and inevitably leave with
something different, be it fond memories
or a waterlogged memory card. Sure,
there were no whitewater rapids or
heart-pounding waterfalls to spike my
adrenaline. But even the most uneventful
day of tubing brings a special day at the
office.

And the next morning, when I move
my fingers from the Spice box of rice and
it springs to life, I feel the difference of my
own. My journey has been a success. ☐

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Arch Artifacts

Lake Placid's Antediluvian Antiques & Curiosities is no ordinary antique store

BY ALICE LEVITT

I bought a tawdry dog poster," Christopher English says, his voice rising with excitement. The King Charles Spaniel isn't a first for this New York collector: English recalls a long-ago purchase, a chihuahua posed inside a glass dome with its favorite plush toy. "It was so damned charming," he says. "It really makes you think back to how much the owner loved their pet — and, of course, the owner has probably been gone 70 or 80 years."

subsequent images of Tropical Storm Irene, English says he merely meant to take the opposite tack from most business owners, who choose the easiest means to spell, pronounce and remember. "We didn't want it to sound like just an antique shop," he says.

The store itself is certainly memorable. And merchandise turnover is fast: English says he has regulars who come in every two or three weeks and are shocked to see a largely new selection. It's

difficult to profit from antiques, but plenty of people are still willing to dig serious bucks on a relic that speaks to them.

With a devoted clientele of summer-time residents of the great Adirondack camps, English won't plenty of customers in search of rare finds. "Some people are eclectic," he says of a wealthy camp dweller. "And we are definitely the center."

It doesn't hurt that English plays matchmaker for his clients. For instance,

says he will not purchase Nazi memorabilia out of respect for the lives lost in World War II. And he doesn't deal in preserved human body parts, the bread and butter of New York City's Obscura Antiques & Oddities. (English has been asked to appear on "Oddities," the Discovery Channel's reality show about the contents and goings-on of that store, with which he does some trade.) While he's not personally opposed to selling human remains, "That's the kind of thing that



Two sets for his dancing partner.



Good-looking and affordable for sale.



Group attendant, James Brown with a Victorian-era photograph of the Duke of Salford.

The special that long ago passed his list won't wait for his new "fancier home" at the pond, but at Antediluvian Antiques & Curiosities in Lake Placid, NY, English, 48, owns the store on Main Street with his life partner of 16 years, Stephen Don-Shan. After a 28-year career as an international ballet dancer, Don-Shan has joined the business of buying and selling unique antiques.

Antediluvian is not a place for tourists to find inexpensive Adirondack knick-knacks. The unapologetically high-end store keeps its focus squarely on the unusual, with wares ranging from early 20th-century tawdriness to an early 19th-century Swiss cowbell.

The couple opened Antediluvian on Memorial Day in 2011 — making the nice unintentional prophetic of the

six months, it's likely to be entirely transformed — but, no matter when shoppers visit, they'll be treated to an unusual treasure trove.

On a recent Saturday, two shiny tawdry peacocks caught a customer's eye as a white column. In the window sat a saddle by Edward H. Bokke, priced at \$39,000. The price may sound steep, but English explains that Bokke designed saddles for all the cowboy-like greats, from John Wayne to the Lone Ranger, aka Clayton Moore. It's not uncommon for one of his sterling silver-saddles to go for as much as \$750,000 at auction.

English says that, while his prices are high, his wares are not a tough sell. Luxury products are selling well across the marketplace, he notes. Items education and the internet have made it more

if a customer collects black Americana (common among African American buyers), he says, English might smile in a photo of the giant portrait of Al Johnson that currently claims a place of honor at Antediluvian behind a mural pair of tawdry gardeners near the sales desk.

More conservative Don-Shan balked at the idea of displaying the controversial painting of the musical performer. But English says he believes it has historical value as a piece of valuable memorabilia. "I appreciate that it makes you look up and think. It's an educational tool, too," he says of the skillful portrait of a broadly smiling Johnson in full blackface. "I wouldn't like it if it wasn't well done. And the photographic quality is extremely well done," he adds.

English does draw boundaries. He

Stephen would be like, "I don't want that in the shop. You can't have that," says English.

English doesn't just sell antiques; he surrounds himself with them. The couple tries to make the store look as much as possible like their own unapologetic campsite in nearby Lake, English says. One of his current favorite oddities at Antediluvian is an antique Cane de Mer seal. Prince William and Kate Middleton received one of these as a gift on their honeymoon in the Seychelles, the only country in the world where the plant grows. The heavy, coconut-like pods, which resemble a woman's posterior, can't leave the islands without a special, unofficially granted permit and can fetch up to \$12,000.

Not all of Antediluvian's merchandise

SIDEdishes

BY LOREN KINER & ALICE LEVITT

POSITIVE DIRECTIONS

LOCAL PIZZA PASTRYHOUSE EARNERS IN HARTFORD AND STORR.

Northeast Kingdom pizza lovers have a new destination. **POSITIVE PIE** opens at 87 South Main Street in Hartford on Friday, July 20. The 60-seat eatery isn't the only thing new in the **REVETTO** **BROTHERS** INTERNATIONAL RESTAURANT GROUP dynasty. Look Thursday, the family's Storrs restaurant, **PIZZA/SOPRERIA & LUNGO**, debuted a 500-plus-foot addition with a bar and a bread-or-meat focused on pizza and small plates.

According to vice president of operations **TON OLIVER**, the Hartford location will follow the template



Fresh pizza creations like these make the location.

set in Plainfield, where **POSITIVE PIE** **PAUL** opened there in April. The company's previous hubs, such as the Carcass and Green Man, figure prominently on the bill of fare. But a more sophisticated menu made sense for the space, which features chandeliers made from antique bottles and an elegant, poured-concrete and smooth-glass bar. It includes small plates that showcase local ingredients, such as pork belly with maple-basil glaze, arctic chives, and fries made with fresh herbs and served with smoky-garlic sauce. Chef **BOB LARSEN** also created several sandwiches, listed in a section of the menu called "Hartford God." They feature local beef or ham topped

with items such as **BEANitos**, **JALAPENOS**, **BUTTER**, **SAUSAGE**, **cheese** and **prosciutto**.

Bar manager **BOB WILKINSON** of Hartford-based **SLIMY DOGS** **LYONS** of **WINDHAM** created the cocktail menu to make use of fresh produce. Local brews are also part of the 33-bottle beer list.

With three restaurants opening or reopening in the space of less than three months, Oliver says the expansion is over — for now. "I would like to finish the apartment so we get customer service and quality of the food to full capacity," he says. But the company has given Oliver more plenty of ways to get a piece of the pie.

— A.L.

PIZZA HOT AGAIN

SPENCER & EARL **CAFE** **PAROS** **LAUREN** **WINDHAM** **SPACE**

In **SPENCER & EARL** **CAFE** **PAROS** on its way to becoming another local restauranting success? Possibly. A few weeks ago, Spencer & Earl's became the official coffee of **ALUMINUM CANS**, where it will soon debut in the Main Street and Harvest Cakes. On the heels of that coup, Spencer & Earl's owners **JACKIE WILKINSON** and **ALAN WILKINSON** have signed a lease on a 5000-square-foot building in Williston, into which they'll move their roasting operation.

"We've been thinking about the move for a long time, and we've had more business than we can handle," says Wilkenson. For close to 20 years, the back half of the duo's 2000-square-foot Pine Street space has been devoted to roasting. A previous plan to move — in 2008 — fell through when the economy tanked.

The Fletcher Allen account "was the final straw. We were already packed up to our eyeballs," Wilkenson says. "We finally hit the point where we can't do it anymore. We were actively suppressing growth." Wilkenson will oversee the relocation of all the roasting equipment to an Avenue D building with five times as much office, manufacturing and production space, to which she plans to bring a second roaster and a few extra employees.

Spencer & Earl's currently roasts between 7000 and 10,000 pounds of coffee beans per month, a huge bump up from the trickle with which the company began in 1993. Wilkenson says she never expected the roasting side of the business to explode this way. Spencer & Earl's has wholesale accounts

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food

Lakeside Sips

Six years ago, Dan Vesco planted cold-hardy grapes on a rise here and crushed and sculpted them into wines in his basement. It's made for a solid retirement diversion, he thought. As trends to happen with wineries in odd places, public interest skyrocketed, and in 2010 the Vescos got a license for a full winery and tasting room.

As Dan leaves the tasting room to fetch a bottle, the vineyard Nancy knew in companionship and whispers, "He's very particular." She's explaining why no Farm Truck Red — the winery's signature — has been bottled yet this year. When asked about the wine, made from Lake Millier grapes, Dan nods gruffly and says, "It's not ready yet." Nancy nods her eyes.

pouring a few samples from behind the wooden bar.

A few years ago, Furtin and her husband, Gilles, — she's a teacher; he's a principal — decided winemaking would eventually make for a lively but relaxing retirement.

"It's definitely grown faster than I thought," she says, in addition to cultivating 160 vines and running the new tasting room, the Furtins buy fruit and grape juice from the Napanis region for their fruity and sweet wines.

As Furtin splashes out some Aurant's Red, a plummy wine made from Frontenac, Frontenac Gris and Marquette grapes, she remarks on her natural lean toward sweet wines, a taste that has emerged as the winery has grown. Among Grace makes a secondary "black" wine called Secret Merlot, and there are Concord and fruit wine there. But a merlot Marcell Foch, a Burgundian-style blend of Foch with Beau Noir called Grace's Red, and estate-grown Frontenac are on the bill, too.

On the New York
side of Lake
Champlain, the
soil is sandy.

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The path to Stone House Vineyard are leafy and cluttered, lined with gooseberry, raspberry and blueberry bushes sagging under the weight of plump, almost-ripe fruit. Then there are the grapes — tangled, undrained plums, each marked by a silver sign with a name handwritten in Lander, Valenz, Silverstein.

This vineyard feels almost medieval, anchored by an imposing stone house built over seven years by Philip and Bonnie Ferreira. The tasting room is at the rear of the house, and inside are dozens of wines to sample — blueberry, gooseberry, plum, apple and current. For the traditionalist, there are sweet and dry grape wines, too.

"For the first few years, we gave wines to family and close to people," says Phil Ferreira. Eventually, he had so many vines — 5000 — and so much wine that it made sense to go commercial. "There's more money in wine than in grapes," he reasons.

Stone House's fruit wines are not sloppily sweet, and the dry wines are round, rustic and quenching. With the hint of wild nature encroaching on this pastoral scene, it's a perfect Dineen's ending point for an excursion on the Adirondack Trail. ☐

Amazing Grace Vineyard & Winery

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amazinggracevineyard.com Tasting
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Amazing Grace lies a few miles north of Vesco Ridge, and its tasting room, filled with charming family members, has a similarly domestic feel. As Mary Fortin begins to talk about her wines, the room clears rapidly, and in a moment only the warm, friendly winemaker remains,

|| SIDEdishes

CONTINUED FROM PAGE 37

throughout the country, with the highest concentration in the Northeast.

As other businesses in the South End have grown, seating can get scarce in the front café — so Workman plans changes this year. One new menu item, just in time for Speeder & Earl's 30th anniversary, the Five Street café will have more seating, she says, and have a horseshoe-shaped bar with USB ports and outlets to accommodate the ripping, laptop-tapping masses. The roster's list of beers and blends may also expand, so will party offerings.

For now, though, relocating the morning operations takes precedence. "We've got a lot to do," Workman says.

— C H

MEKONG RIVERS MIGRATES TO HIGHWAY 1 ACROSS THE STREET

First case: BANGKOK WINE. Now the new three-story building at ten Battery Street has signed another food-and-drink-related business: **MEKONG RESTAURANT**.

MEKONG CANTINA.

Maden's lease on its current space, just across Battery Street, will be up at the end of September, says co-owner Jessica Wood. So the resto will skip across the street to a 3,000-square-foot corner space facing Battery. "It's probably a little bit smaller, but the layout is more efficient. I almost think

we'll have better views than we have now," Wood says.

Wood and her husband, Jim, will use the move as an opportunity to feature and expand the menu, they plan to venture into a greater selection of local produce and meats, as well as more vegetarian, grain-based and gluten-free items. "We think we've got the recipe to do our infused bees as mostly vegetarian, and we'll have healthier choices on certain dishes," says Wood.

Expect Maden's to look different, too. Though the pace will be slower, the interior will feature logs, curved tables and other Southwestern touches. "We're looking at it as a fresh new start," says Wood.

— C H



VOLE IN REVOLUTION

**CROWD-FUNDING WEBSITE
HELPS VERMONT BUSINESSES**

Want to support integrated rice-and-duck farming in Vermont? How about small-cell honeycomb bee trials, lambchop production or soup making with local ingredients? Businesses like these are the bread and butter of **THREE REVOLUTIONS**. The company, which launched its website on July 11, bills itself as "the world's first crowd-funding platform dedicated to connecting food and farm businesses."

A pair of Middlebury College MBA grads, **ANDREW LEBLANC** and **CONNOR LEBLANC**, cofounded the company, basing their plan on Lefebvre's food project in the green-business program. Both began their careers working at food co-ops: Lefebvre at the **VERMONT FARMERS' FOODS CO-OP** in Landgrove at Plainfield. During years of work with one of the food businesses, Lefebvre says he identified two needs to grow funding for start-ups and to raise community awareness. "When you do a successful crowd-funding project, whether it's [for] food or something else, you're building out a fan network that will live beyond the life of the project and can help you with your marketing," he explains.

The Three Revolutions website currently features four projects, including rice grower **WATERFRONT PLAZA** in Vergennes, **BANGKOK WINE** in Middlebury, **MEKONG RESTAURANT** in Burlington and **TWO-SUPERS** Vermont soups in Montpelier. Lefebvre says about a dozen more campaigns are in the pipeline and will appear on the website as they become ready for public consumption.

So, what are the "three revolutions," exactly? Lefebvre says they're concept areas that benefit his clients: growing local food systems; stronger social networks; fostering more online awareness; and, in finance, new models of community investing. Like Kickstarter.com, which has also become an arbiter of Vermont food businesses' campaigns, Three Revolutions uses a deadline to motivate funders and takes in part of their proceeds.

For now, Three Revolutions is focused solely on businesses in Vermont, Lefebvre says he plans to expand beyond the Green Mountains in the next year. Until then, he hopes community members will "put their money where their mouth is."

— A L



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Beauvoir Honey Roast Pork from chef Lauren

Uptown Girl

Chef Lauren Parlin's food bridges Lake Champlain

BY ALICE LEVITT

What goes on in a chef's mind as she works the kitchen, every day? Some may just be keeping their heads above water, meeting the recipe as best. Others may be contemplating a cold beer at 5 p.m. and Lauren Parlin has another refrain, "More! More! More!" the 52-year-old chef says, mimicking the demands of a hungry child — or three, like her now grown brood.

At her seasonal restaurant, the Uptown, in Key Boreo, N.Y., Parlin serves tourists who come to the Lake George area as if they were members of her own extended family: the mid- and late 1960s. Key has apples from the dining room. Like much of their clientele, they return to New York City in the fall. And, until this summer, they only served past-tense meals. "I do family style," Parlin says, "because that's what I'm comfortable with."

When Parlin started the Uptown as a summer-time project in 2008, she was not

a professional chef, but she thought serving breakfast and lunch would be a fun activity to share with her family. Later that year, back home in the city, she earned a degree from the French Culinary Institute. When she returned to Key with strange little kids, Parlin realized the town, composed mostly of summer homes, lacked the morning traffic to justify her original business model. So the Uptown became a dinner-only affair.

When you drive from downtown Lake George to Graphite Mountain Road, Hagar's toy downtown reveals itself. There's little more than a post office, a couple of churches and the Uptown. Next door is another corner, the Hagar Furhouse Restaurant. The only parking lot belongs to the churches. The town is so small, most people just walk wherever they're going.

The camp style seems inside the Uptown's walls, but the large plates, priced for sharing, are anything but



And, as Parlin says, it's not just about the food. "The food should be a component of the experience, but for me it's not the whole experience," she says. "It's not cliché! [Hugan's Colonial restaurant, now closed] or something, where you drive horses for the food, and that's it. I want people to come in and feel like I'm in a little town in the Adirondacks and an old renovated building, and the food is part of it."

The Parlins certainly put noteworthy effort into the building. A general store circa the 1850s, it later became a rooming house for college miners. When the Parlins bought the house, it contained a candy store in the space that is now the dark, wood-paneled dining room. Today the elegant feel, with piles of freshly washed, colorful towels in the bedroom and soft headsets for napkins, brings to mind Martha Stewart. "I have a strong aesthetic need," says Parlin, shuffling off complements.

Whether they sit at the bar or a table, visitors to this comfortable, specific home start their meal by choosing from a carefully selected wine list and a bar menu that includes local goat cheese. Soon, some of the past meat may come from the table. Parlin herself is foraging for Sweet Spring Farm in Argyle, N.Y. "I love raising goats. They're such sweet, easy animals and, really, I think goat meat is great," says Parlin, who uses the farm's goat cheese, too.

Some diners may skip the snacks and get right to appetizers. When Susan Geyer wanted the Uptown as a recent Saturday, all starters were \$15 and big enough for two. Two courses worked up the palate with lemon, shallots and a shrimp paste of garlic. A pile of marmoset marinated seeds roared on one corner of the mound of food next. Spread on a cracker with the same, the apple mustard popped like corn. Instead of a splash of more parley, Parlin employed parsley flowers. They tasted the same but gave the dish a helpful, visual edge.

One of the two available orders that night was roasted Honey Roast Pork from chicken for two or three people. It sounded simple, but what arrived at the table looked more like an old-fashioned building on Dubuque's craggy, dark land. The mound in it been battered into bone pieces and then layered with strips of one carrot, herbs and celery leaves. The celery worked like on herb tickle, leading



More food after the classified section. PAGE 41



More food before the classified section. PAGE 42

a brightening spot not unlike chicken. The floppy but crisp corned slices earned a surge of fresh air. As for the chicken itself, each piece, including the liver, was tender and juicy inside. Outside, the only skin was so thick and crisp, it reminded me of pork cracklings.

The flavors of the chicken complemented its carpet of toasted buns, which is never asked up the early sweetness of caramelized onions and got a textual boost from several almonds. The blood-red sauce, pooling in the bottom of the plate, got its fix from the thickened juice of tender beets that Parlin used her own-ethel. Jennie Jordan, co-owner to perfection.

Jordan is just one of the young people who have started culinary careers under Parlin's wing. Working at the Uptown since she was 17, now a culinary school graduate, Jordan is stepping at her old stomping grounds before returning to New York to begin her career in earnest.

One of Parlin's friends is now a chef in the big city, and it's become a family tradition for teenage men and women to spend the summer in Hupar in Jersey. Working at the restaurant is an education in itself, says Parlin, because of its diverse offerings.

Parlin makes regular trips to local farms — including ones in Vermont — with Jordan and her host-of-house manager a recent Columbia University grad. Most these focused on food anthropology. Most recently, the crew for the Middlebury Farmers Market to pick up produce from Peggy Meadow Farm in Benning. Next, they headed to Vergennes for sweet peas from Vergennes Laundry, which is mostly supplied to the home-made items on the Uptown's dinner menu.

Parlin, whose restaurant is about half an hour from the Champlain Valley, says 50 percent of its ingredients come from Vermont products. Starting from scratch six years ago, she says, she built relationships with suppliers on both sides of the lake by visiting them at farmers markets and paying them calls.

On the New York side, Stock House Farm in Argyle is a favorite supplier for

used ingredients. When *Jennie Dots* visited the Uptown, the hosts grew, shared, beets and watermelon filled with bowls of fresh-stored salad. The nearby fields also contributed the ingredients for perfect presentations of bread-crumbed enticement.

These, like the nose, texture, were appetizer options — a new concept for the Uptown. When the restaurant opened for the season at the end of June, the staff locked off its first year of offering as a la carte menu instead of set meals.

Why the change? Parlin says she adapted to her customers' needs. "Basically, it's like a soft opening all the time." And she has begun to see an appetite for local food paired with a demand for creativity.

Last summer, a rare infection put Parlin, 28-year-old, on life support, leaving her unable to serve at the Uptown's full-time chef. She brought in Sam Richman, a veteran of kitchens, including the Red Hook and Jean Georges, to help her with the cooking. Richman — who's now at buzz-worthy Brooklyn, N.Y., inquiria Gino Electric — made inspired use of foraged and local foods in his pre-visit menu.

Parlin says that year's options are designed for customers who liked those ingredients but found Richman's haute cuisine not so approachable.

Parlin knows her market well. She has been coming to Hupar since she married, 100 30 years ago. Her family has wintered in town since 1915. Parlin says that's not uncommon in the close-knit community, and she knows how to ride and flows of population after business. The Uptown serves dinner Thursdays through Sundays and Labor Day. After that, Parlin will keep the restaurant open on weekends through Labor Day after which Hupar mostly closed out for the winter.

That's when Parlin will return to New York City, too. Now that her son has recovered, she says, she'll have time to look for work in a big-city kitchen this winter that next summer she'll be back in Hupar, cooking for locals, tourists and, she hopes, some Vermonters. "It's no easy drive," Parlin has with a smile. ☐

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JUL.20 & 21 | FAIRS & FESTIVALS

HOPFEST

Friday, July 22, 4 p.m. to 1:30 a.m., and Saturday, July 23, noon to 11 p.m., at the Gardens in South and Hopkins Center, Dartmouth College, in Hanover, N.H. Free; info: 603-646-3422; hopfestival.org



David Wax Museum



Gone Global

What kind of music do you play when you're lived everywhere from Algeria to Switzerland to Spain to Ecuador? "Reggae, but not quite like any reggae you've heard before," says the *Alamo Herald* of Sarant's Afro-Latin infused rhythms. The up-and-coming band's world influences mimic front man Luciano Pella's nomadic upbringing — and the genre-punching lyrics speak to his experiences as the son of a diplomat killed by extremists. International pop, *Africa* and *West African* grooves figure prominently in Sarant's latest album, *Everyday Defense*, a cross-cultural achievement featuring collaborations with Latin Beats and Sierra Leone's Korgue All Stars.

JUL.19 | MUSIC

SARANT

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music

One Man Band

Patrick Watson talks music, touring and... Patrick Watson

BY DAN ROLLES

MORE THAN anyone Patrick Watson is the best man for the band Patrick Watson. Yeah, we know it's confusing in any event, Patrick Watson (the band) recently released their fourth full-length album, *Adventures in Your Own Backyard*, a follow-up to 2009's *Woods Aren't*. Prior to that, Chase to Paradise won the *Island Music Prize*—Canada's version of England's Mercury Prize—in 2007.

The new LP recorded in Watson's (the guy's) Montreal lab following five years of semi-constant touring, is a poignant exploration of the pressures to be heard in familiar places if one is obscure enough to look for them. It is lavishly textured and nuanced blend of chamber folk and indie-rock, beautifully stark and melancholy one moment, joyously dynamic the next.

Watson began recently seated with Patrick Watson, the guy by phone from Montreal, in attendance of Patrick Watson (the band's show at the Higher Ground had taken, opening for Andrew Bird, this Friday, July 20)

SEVEN DAYS The idea of appreciating home is one of the records' strongest themes. We did touring for so long, play into writing the album?

PATRICK WATSON I had been touring so much that home became super exotic. So the idea is carrying the country you leave when you travel with you while you're home. You can get a lot more out of familiar surroundings that way.

SO You've said in a few interviews that your goal was to make music you would listen to at home. That begs the question, What do you listen to at home?

PW Goldmann, why did I love it? [Laughs] Andrew Bird, actually. I remember when you first and here a show every night, you get get hooked on the music. Also, Canada Musician, Power Doves Love is a beautiful, awesome record. I got into the new *Four* record a bit.

But I think the records you end up listening to at home are not necessarily the records you should make. In a way, you get more ambitious in a studio and want to make something big and grandiose. And really, what you want at home is something that lets you take a break from the world. And that's usually something simple. And the records are made before, I don't think they were something I would have just wanted. So for that one I just wanted to hear down and make some beautiful songs.

SO Is it hard to strike a balance between grandiose ambitions and simplicity?

PW It can be. But I don't think we really had to make those decisions on this record. I think they were pretty obvious choices from song to song—songs kind of take the road they'll take. So in that sense, it was relatively easy.

SO Is there more satisfaction in this record than your previous albums?

PW I don't think so. I actually thought there was less. Maybe my medium range before sounded more like that. But there's no conscious decision. It's more about what makes you feel good. It's making you feel good, it's probably the right thing, but if anything, I try to hold back on talent and not do for the moment. I really need.

SO So, the name of the band is actually "Patrick Watson." You know that's seriously confusing, right?

PW [Laughs] I know. I know. When this project started, I really didn't know we were going to be a band. I was making music, but not if it was a band. It was a more when I wanted to do when I wanted, as opposed to being in a band and a singer. So we did that one show at an old piano theater, and everybody wanted to use the studio, so there was a line out the door. It was really successful, so we just kept playing more shows. And eventually it just became a band, but we could never agree on a band name and, at a certain point,

people started to know us by "Patrick Watson." So we just got kind of trapped with it.

SO The end of "Light House" has a very specific Western feel. I guess you're embracing Westernism?

PW Yes. That is correct. We were driving through the desert in Utah and we stopped at this gas station. And this crazy guy got in up to his chest and drove in a 30-minute monologue, so if I was a writer for a *Corn* broadcast, it was like a "that would never happen in real life" type of speech, you know? And then he pulled off. So later that day, at home, we reached the Grand Canyon and were listening to *Monterro*, and the whole day just felt the impression on my car. I don't think I can ever get rid of it.

SO Moments like that must be some of the better parts of touring.

PW When you're lucky on the road, you get that. But being in a van for 18 hours can be a terrible thing. [Laughs] My girlfriend is going to be a fan, like, "Oh, yeah." [Laughs] That's the most recent anecdote. You never feel like you get any thing done. You sit around all day and then you play a show. It's like a never-ending Friday and Saturday and Sunday never come.

SO You've had songs placed in TV shows and commercials, and you're still not regarded as a commercial. How do you balance commercial viability and artistic integrity?

PW Everybody knows that

with record sales the way they are, if you don't do those things, people in deep trouble. I imagine most people understand that. It's a kind of like the same coin. You try to drive them and not let your music feelings you really don't like. You try to live from a record, and the best you can do is this kind of world. Because at a certain point it affects your music and makes your music sound cheap. That's the balance.

SO How did you get hooked up with Andrew Bird?

PW We met in Austin, actually. We were on a beach playing *Ultimate Frisbee*.

SO You met Andrew Bird playing *Ultimate Frisbee*? Who won?

PW You know I don't remember. I know he had a nice foot, so I brought him home to do some more to make complete.

SO Is this really the first time you've played *Ultimate Frisbee*?

PW It's not. And that's a ridiculous. I've always wanted to play *Ultimate Frisbee*. My parents used to bring me these a lot when I was a kid. And it bugs my brain that I've been to the very sound the world but not to the city two hours away from me.

SO Seriously, dude. So, who are some Montreal bands we should keep an eye on?

PW The Barr Brothers, they're amazing. There's a new band, they're looking great, *Hill Moon Bros*. *Tuesday Tension*, they're my favorite Canadian band. You'll love it. ☺



Patrick Watson

SOUNDbites

BY DAN BELLER

Over the Edge

You ready for this? This weekend, more than 30 local bands will gather for the Prospect, a three-day music festival at the Intervale Center in Burlington that might be the largest, most comprehensive and diverse showcase of Vermont-made music the state has ever seen. On four separate stages, the fest will feature some of the best and brightest acts Vermont has to offer.

It all begins this Friday, July 20. Among the headliners are rising folk phenoms **KAT WINDIG & THE BROWNHAULS**, **SHAW LANE**, stoner-funksters the **VERMONT JET PUNKS**, hip-hop heroes the **UNCOMMON CREW** and sons of **BEATLA BOUCH PRAIRIE**. That's in addition to **SMITH HOUSE** bringing the Hunky Toad Tuesday crew to the fest for an old-school country bawoon, the head-scratching experimental guitar the **CRACKLES OF MUD**, **WAGNER & THE BROWNHAULS**, **WAGNER**, **BRUNN SPACES**, grunge rock from the **TOOL** low-key indie fun from **SEAL SHAW** and something called **STUSS CROCK**. Besides what that is, but I'm curious to find out.

Saturday, July 21, brings more than 30 acts. Some choice acts include: **PRINCE** by goodness from **DAVE JETTICELLI**, **MYSTIC CITY**, "Amen" from **WESLEYAN**, **CHERRY & HOLLER BANDA**, and indie folk songsters **WOLFE BANDA**. The cool kids from **Angouleme** may have a stage to themselves on day two as well, offering some typically fascinating, under-the-radar music from the likes of **CRACKLES**, alt-country revivalists **SHAW LANE**, grunge popsters **WAGNER** and much more.

Also of note: You may have heard rumors that **WILCO** **WAINWRIGHT** has departed from the **VERMONT FEST**. That's true. In a recent email, the duo's co-lead writes that she's "decided to take a break from being a band leader" and work as a solo act. For her Prospect set, she'll have backing from the **COMPANION AT DISCREPANCY**.

Things also down on Sunday, July 22. The bulk of the fest is local singer-songwriters and folk-oriented acts (including **WAGNER & THE BROWNHAULS**, **LEWIS & WAINWRIGHT**, **CHERRY BANDA**, **THE VERMONT PRODUCTIONS**, **WAGNER**, **FRANCISCA BLANCHARD**, and **WAGNER & HALL**), among many others. Seems like a nice, relaxing way to conclude your the rock-and-roll bawoon from the previous nights, too?

For tickets, check out brownspend.com, or swing by Radio Beas and grab them in person.



Photo Courtesy: Dan Beller

Last Call?

In what might be the most down-said "Will they, won't they?" story has since **Ross and Rachel** — but you weren't expecting a dated "Friends" reference there, right? — the news out of White River Junction concerning the fate of the **Tupelo Music Hall** got more overlooked by the day. Let's sort this out, shall we?

To recap — again — in May, the **Valley News** reported that, due to financial troubles, the nightclub was facing the possibility of closing. **TMB** owner **SCOTT LAURAND** disputed that report in a letter to patrons, saying that while the club was in dire straits for a while, it had no plans to close. Then, two weeks ago, and as we reported in last week's column, **Bayward** sent another message to customers announcing that, regrettably, the club would indeed close as of August. **Bayward**.

Last Friday, July 13, **Seven Days** received a voice mail from **REBECCA POTVIN** at **Lighter Audio Productions**, essentially saying, "Held on a sec, the club isn't closing and a group of interested parties were planning a two-day fundraising festival on August 21 and 22 to save 'Tupelo.'" We reported that news later the same day in an appearance on **WCAE's "The 30" Lights on the Horizon?** Not so fast.

Over the weekend, **Bayward** continued in an email that, while there is a festival planned at the venue as reported, it is not a "save 'Tupelo'" event, and that the club will still close as planned. Money raised from the fest will go towards helping worthy causes in **WRL** but **Tupelo** is leaving. However, he added that he is currently

in negotiations with an independent group interested in using the space to host future concerts, though **Tupelo** would help promote, though not under the **TMB** name.

So what does it all mean? **Tupelo Music Hall** is closing. Not including the fest, you have five opportunities between now and the **BURMA** show on Saturday, August 4, to experience the Upper Valley nightclub — including locals **JENNIE & THE TIGERS** this Friday, July 20, and septet **OVER SHOOTER** on Saturday, July 21. After that, **TMB** as we know it will be no more. But there is at least a possibility that the building will continue serving as a music venue in some capacity, moving forward, including the aforementioned festival, which is rumored to feature some national headliners. No news has been released as of press time. Stay tuned.

BiteTorrent

In further news out of the Upper Valley, Windsor-based musicians co-opting What Deth IRL has partnered with Great Falls Community Media — which is the nonprofit parent organization that runs the community radio station **WOLF 88.3 FM** — to present a summer concert series that kicks off this week. On Saturday, July 21, **WOLF** presents **GRACE THE HERMITS**, **DECEITFUL**, **CELLENTHOMAS** and **RENN HENRY**. The shows will take place at the **GFCM** studios in



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JULY

NORTHERN EXPOSURE
WED 7/20 8PM, THUR 7/21 8PM, FRI 7/22 8PM

MICKEY HART BAND

ANDREW BIRD

SMASH MOUTH
THE GOLDEN 1

KEITH MURRAY FEAT. BURNTMID
10 PM, 11 PM, 12 AM, 1 AM, 2 AM

WILCO
10 PM, 11 PM, 12 AM, 1 AM, 2 AM

THE GROWLERS
10 PM, 11 PM, 12 AM, 1 AM, 2 AM

SCARS ON 45
10 PM, 11 PM, 12 AM, 1 AM, 2 AM

DAWES
10 PM, 11 PM, 12 AM, 1 AM, 2 AM

AUGUST

RUFUS WAINWRIGHT
WED 8/1 8PM, THUR 8/2 8PM, FRI 8/3 8PM

NORTHERN EXPOSURE
WED 8/1 8PM, THUR 8/2 8PM, FRI 8/3 8PM

OF MONSTERS & MEN
WED 8/1 8PM, THUR 8/2 8PM, FRI 8/3 8PM

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music

CLUB DATES

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WED.18

Burlington area

LO LO LO LO Scott Morgan (single song) 10 p.m. to 11 p.m. **REVEREND AND THE GIG** Morgan (single song) 10 p.m. to 11 p.m. **THE SUNKY PARADE** Paragons (single song) 10 p.m. to 11 p.m. **CLASH INSTITUTE FOR ECOLOGICAL ECONOMICS** Furber (single song) 10 p.m. to 11 p.m. **CLASH INSTITUTE FOR ECOLOGICAL ECONOMICS** Furber (single song) 10 p.m. to 11 p.m. **CLASH INSTITUTE FOR ECOLOGICAL ECONOMICS** Furber (single song) 10 p.m. to 11 p.m.

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THU.19

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SOUNDbites

CONTINUED FROM PAGE 33

in *Green Park*. For more info, check out www.dottedb.com.

It's really nice to have a fantastic business and garage punk band **PERMANENT** back in town for a hot remote or two. I haven't caught up with the Clowns yet, but I did briefly reacquaint myself with *Barbican* at last Saturday's Crosswalk Festival show at Main Street Landing. I gotta say, **BARBICAN** and company were sounding as formidable — and more so — as ever. I kinda forgot how much I dig that band. For their part, the Clowns have making waves in national underground punk circles, having been featured in a number of cool shows recently. You can catch both bands at the Monkey House this Thursday, July 16 — immediately following **DEAN ARNOLD**'s early show. BTW: Also on the bill is local punk outfit **BLACK PINKIE**, which just released a pretty gnarly, self-titled debut EP.

Speaking of prodigal musicians coming home, just west of **VERMONT**, I'm back in Vermont this week. For the past 10 years, the guitarist has been making a name for himself in Austin, Texas, playing a raucous fusion of blues, R&B and jazz. You can catch him with his group, the **MULTITOWN TWO**, this Saturday at Bar Antelope in Vergennes.

Just a heads up, the ongoing monthly



Permanent.

listening-room series curated by **JOHN RAPPORT** has switched locations. The series, which continues this Sunday, July 22, with local songwriters **AARON PLUMB** and **Northwesterner** wife **Julia DANIELSEN**, will now make its home at Signal Kitchen in Burlington after debuting last month at the Black Box Theater.

If you missed **JAMES TAYLOR**'s *Live at Tupelo Music Hall* last week, you can see him — for free — this Thursday, July 19, at as part of the ongoing Battery Park Free Concert series presented by 104.7 FM the Pulse. That's all.

Last, but not least, word on the street

was that comedian **LOUIS C.K.** was in Vermont last week, which led to wild rumors that he might drop by *Levity*'s weekly open mic last Thursday. He didn't — and, really, why would the dude work on vacation? However, another talented NYC-based comedian will definitely make a local appearance this week: **WILL LAWRENCE**. Lawrence, who regularly tours with **JOHN OLIVER**, from "The Daily Show" will be at the Monkey House this Saturday, July 21, with fellow New Yorker **SCOTT COMPLAIN** and a pair of locals, **PAUL SARGENT** and **KYLE SARGENT**. ☐



Frank Ocean.



Listening In

On a page this week I totally left out giant column segment, in which I share a random sampling of what was on my iPod during the CD player eight-track player etc., etc. week.

Sean Bonni,
Buccards Bay

Frank Ocean,
Channel Orange

Dirty Projectors
Swing Lo Magellan

Amos Rock,
Six to seven

Martha Blanche Blanche
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| "NO BIGGITY" 90'S NIGHT with THE MIGHTY FOOLS SUN JUL 19 | SAT JUL 18 |
| SOPIESTAFUNK with THE MIGHTY FOOLS MON JUL 20 | SAT JUL 18 |
| STRONOME with THE MIGHTY FOOLS TUE JUL 21 | SUN JUL 19 |
| WY YARD REGGAE NIGHT with THE MIGHTY FOOLS WED JUL 22 | SUN JUL 19 |
| METAL MONDAYS with THE MIGHTY FOOLS THU JUL 23 | MON JUL 20 |
| MOTOWN MONDAY with THE MIGHTY FOOLS FRI JUL 24 | TUE JUL 21 |
| CATS UNDER THE STARS with THE MIGHTY FOOLS SAT JUL 25 | WED JUL 22 |

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art

Milton Artists' Guild Exhibit

Since 1908 the Milton Artists' Guild has brought together artists from around northeastern Vermont.

More than a dozen members are showing their works at the Village Frame Shoppe & Gallery at Rt. 108, Room 26, York Road, Dorset. Albert's masterful painting of an orange flower, "Aglow" (pictured), the work of Jennifer Friesenick, a certified phytorecognition who has been creating what she calls "botanical art" since she was named in a car accident. Phil Proctor's "hot recipe" which she creates with traditional ingredients such as charcoal, flowers and spices, and Australian shepherd dog breeder Christine Porter Miller's paintings of animals — and humans, too — in oil and watercolor.

SALE DATES: JULY 21-22, 10-5 PM

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CENTRAL TO YOUR NEW LIFE



"It has been wonderful. The nurses are incredibly helpful and supportive. We are very impressed." Rachel and Robert Rouleau are new parents and there is no mistaking Madelyn Grace as their tiny, sweet daughter because she looks exactly like her Papá!

Madelyn was born on Sunday, July 8 and weighed 7lb/15oz and is 21 inches long. She was calmly asleep when we arrived but mugged for the camera when the moment was just right. The happy Rouleau family lives in East Montpelier. They have lots of extended family in central Vermont so we know beautiful Madelyn will be much adored. CVMC wishes Madelyn Grace and her parents every happiness. Congratulations!



Maria R. Glaser,
MD, OB-GYN



Donna Sandstrom,
MD, OB-GYN



Harris Nishi, MD
Obstetrics



Flora Jevtic, MD, FRCPC
Lactation Consultant

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I DON'T LIKE HIM AND I
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GONE THESE TOGETHER?

- THIRD WORLD
PULLING, OR



DO YOU THINK
THE DOG WHO
THINKS SHIT IS
A TALE TO BE
COURTESY
JANUARY 2012?

BECAUSE I'M
NOT GOING
TO MAKE
THE DOG
THINK
YOUR
FRIEND IS A
CHICKEN.

YOU REALLY THINK
I SHOULD PRACTICE
POST-MARRITAL
ACTUATION?

YOUR
MARRIAGE
WILL BE
STRONGER
FOR IT



YOU CAN ALSO PRACTICE
OUTRAGING SCENES
ON YOUR FRIEND'S PARTNER.



AN
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THURSDAY

FRIDAY

SATURDAY

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or not looking.



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Wear one of the Stop Light colors to indicate your relationship status.

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(it's complicated),
but still open to
advances...



SINGLE
and looking
for love!



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